THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

LF examiner®

January 2012
Vol. 15, No. 1

Special Report: Films of 2012

This year could be the third in a row to set or tie a record for the number of new films opening in giant-screen and IMAX theaters. As has been the case since 2005, this year's repurposed Hollywood films will outnumber those made specifically for giant screens. Although the 11 DMR films announced by **Imax Corporation** to date don't exceed the 12 original GS films now on the schedule, gaps in the spring, late summer, and fall should be filled by enough new Hollywood titles to bring the year's total into the high twenties, and possibly over 30.

Last year 25 films opened, exactly matching 2010's total. Imax released a record 19 DMR titles, a number that would be higher if we counted several DMR titles that ran only in certain international regions. The remaining six were produced specifically for giant screens, down from the ten we expected in our "Films of 2011" report last January. Of those six, four were mostly shot on 70mm film: Imax's ***Born to be Wild***, **Sean Casey**'s ***Tornado Alley***, and **Stephen Low**'s two 2011 releases: ***Rescue 3D*** and ***Rocky Mountain Express***.

As usual, several of the original GS films expected last year, or earlier, have slipped into 2012, and some of those announced for this year could be delayed to 2013 or beyond. Five titles that were originally set for 2010 were rescheduled for 2011, but only one of them actually premiered last year: *Rescue 3D*. Another, ***The Last Reef***, from the creators of *Stomp*, is finished and set for release in February. (Its delay meant that 2011 was the first year since 2002 with no water-themed GS film.)

Of the remaining three, ***Dragons*** and ***Flatland*** are in various states of production and funding and may come out this year, or may not. ***We the People*** has been in development, production, or funding limbo for nearly ten years and hasn't been presented at an industry conference since 2008. For these reasons, and because its producers have not replied to our requests for information for months, we are not including it in this year's list of releases.

Air Racers from **3D Entertainment**, about the Reno Air Races, was expected in 2011 and is nearly finished and set for an April 2012 opening. *Lightning 3D*, also announced for 2011, appears to have been delayed. A new title to the list, ***Jillian's Travels***, was originally produced for television, and is being released to digital theaters by **BIG & Digital**.

Tried and true topics

In tight economic times, theaters, filmmakers, and investors alike are relatively risk averse. Thus, even more so than last year, nearly all of this year's original titles have traditionally popular GS themes: nature, water, space, and aviation. The only non-traditional project is **Camera Lucida**'s ***Leonardo da Vinci***, from **François Bertrand**, director of ***Van Gogh: Brush with Genius***.

Bertrand is a relative newcomer to the giant-screen world, as are the production teams behind ***Space Junk*** and *Air Racers*, although those two are being distributed by established distributors: **K2 Communications** and 3D Entertainment, respectively. The remaining films are being produced by industry veterans like **Yes/No Productions** (the *Stomp* guys), **Giant Screen Films**, **SK Films**, and **MacGillivray Freeman Films**.

Hollywood DMR films

The question for Imax president of film **Greg Foster** is whether he will top the record of 20 DMR releases set last year, and whether he wants to. After the huge successes of ***Avatar*** and ***Alice in Wonderland*** in late 2009 and early 2010, almost any subsequent slate would look lackluster, but the first five DMR films of 2011 were unmitigated disasters in both their conventional and IMAX releases. In IMAX theaters, ***The Green Hornet***, ***Sanctum***, ***I Am Number Four***, ***Mars Needs Moms***, and ***Sucker Punch*** all had opening weekend grosses and per-screens that were well below the DMR average. The same is true of at least five more 2011 releases for which Imax reported opening numbers, and can be assumed of at least two others for which it didn't. In short, 12 of last year's 19 releases — nearly two

*(see **FILMS** on page 6)*

Premiering this Month

Space Junk 3D
Underworld: Awakening

See page 8.

Inside *LF Examiner*

Editorial *by James Hyder*	2
The End of 35mm *by David Hancock*	3
The Biz: Deals, Personnel	4–5
In Production	12–13
Worldwide LF Theater Inventory	16
Bookings Data	17–21
Directory	22–23
Classified Ads	23
Shorts	24

January 2012, Vol. 15, No. 1

Note: As of Jan. 1, 2025, this issue, and all issues of *LF Examiner/Maximage,* are licensed under Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International. https://creativecommons.org/licenses/by-nc-sa/4.0/

LF examiner
THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

Founded 1997 as MaxImage!

January 2012
Volume 15, No. 1

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Published 10 times a year by Cinergetics, LLC, and distributed by first class mail.
Printed in the USA.

ISSN 1532-5504

Subscriptions: US$447
Outside North America: US$487
All payments must be made in US funds.
Substantial discounts are available for multiple subscriptions to the same address.

Editorial Offices
5430 Lynx Lane, #223
Columbia, MD 21044-2302 USA
Tel: 410-997-2780
editor@LFexaminer.com

© 2012 by Cinergetics, LLC
All rights reserved. No portion of this publication may be reproduced by any means without written permission of the copyright holder.

Copyright Warning and Notice
It is a violation of U.S. and international copyright laws to reproduce all or part of this publication or its contents by any means. The U.S. Copyright Act imposes liability of up to $150,000 *per issue* for such infringement.
Information concerning illicit duplication will be gratefully received.

Individuals and organizations wishing to reprint articles from *LF Examiner* must obtain written permission from us in advance.

The opinions of contributors are not necessarily those of *LF Examiner* or its parent company, Cinergetics, LLC.

Trademarks referred to in *LF Examiner* are the property of their respective owners.

The Rebirth of the Giant Screen

by James Hyder

As I was finishing this issue, I got a call from a veteran IMAX chief projectionist. We discussed a number of issues relating to the giant-screen world, including the upcoming slate of films (as outlined in this issue), the coming **Digital Cinema Symposium** in Galveston and, inevitably, the fate of GS film projection. My caller is a die-hard film fan, who described how he is constantly explaining to museum visitors and staff alike that even though his IMAX projector has used the same analog technology for 40 years, it is still better than the latest digital systems. He said people almost always respond with disbelief, so common is the perception that everything digital must be better than the analog system it replaces.

I agree with him. *For now*. The newest 4K digital cinema systems are not as good as 15/70 film. Many (including my caller) argued that early audio CDs were not as good as vinyl LPs. The pictures taken by early digital still cameras were nowhere near as rich and sharp as those from 35mm cameras. MP3 files are not as good as the CD recordings they largely replaced. And 2K digital cinema is not as good as the best 35mm film projection. But in each case, *they improved*, eventually matching and surpassing their ancestors, and offering new capabilities never possible before.

It is a common pattern that was dubbed "disruptive innovation" by Harvard professor **Clayton Christensen** in his 1997 book *The Innovator's Dilemma*.

In my 25-plus years in the giant-screen business I have seen technologies come and go, and I've also been fortunate to have experienced a few of the late, great technologies of the past. In the 1980s I attended a screening at the **American Film Institute** in Washington, DC, of nitrate prints of some movies from the 1940s. Nitrate film, in wide use until the 1950s, was highly flammable and, when stored for long periods, could form puddles of explosive nitroglycerin. Its replacement by safety film was a major step forward for public safety and for preserving film images for future generations. But until I saw a nitrate print projected, I never understood the cost we paid for those improvements. The nitrate picture was rich and sharp, with deep blacks, a smooth tonal range, and a beautiful, shimmering, silvery quality that modern stocks just can't reproduce. I realized that the term "silver screen" wasn't a reference to actual theater screens, but to the gorgeous images nitrate film cast onto them. I don't remember which movies I saw, but I can still vividly remember the amazing nitrate images.

I also remember seeing, not too long after that, the first **Showscan** movies made by inventor **Douglas Trumbull**, who appropriately keynotes the Digital Cinema Symposium this month. Projecting 5-perf 70mm at 60 frames per second was a revelation, even to those of us familiar with IMAX. The higher frame rate eliminated nearly all the artifacts associated with motion pictures — grain and strobing, most noticeably — and seemed to present a window to reality beyond. So persuasive was the perception that in his first film, ***New Magic*** (1983), Trumbull fooled many viewers into thinking that his projector had broken and that they were watching the projectionist looking for another print in the storeroom behind the screen.

And just as I started this newsletter in 1997, I was able to fulfill a long-time dream when I took a trip to Dayton, OH, to see a lovingly restored Cinerama system and the world's first giant-screen film, ***This Is Cinerama***. I have since seen it twice, along with other Cinerama titles, at two newer theaters, each time marveling at the spiritual godfather of the giant-screen industry.

My point is not merely to be sentimental and lament the passing of ancient technologies. I realize that for many of us who have invested a large part of our personal and/or professional lives with a certain technology, seeing it be replaced can be wrenching and emotional. But I think the lessons of the past give us reason to be hopeful.

When the digital technologies I mentioned in the beginning of this article were first introduced, each was inferior to its analog predecessor, but offered advantages that overcame many of the users' objections. CDs were more durable and portable than LPs; digital still cameras did away with film and processing and were viewable instantly; MP3s led to the invention of the iPod and a revolution in the music industry. They disrupted the old tech and enabled new experiences and inventions. And they all improved as they became more widely used.

I recently took the opportunity of moving my household into that of my new wife to throw out my old turntable and hundreds of LPs I had held onto, but not played, for decades. I've used digital still cameras for more than ten years, and would no sooner go back to shooting film than publish this newsletter with typed stencils on a mimeograph machine. (You youngsters can ask your parents, or grandparents, what that means.) I think it is time to look at 15/70 film, and all motion pictures on film, in the same way.

I fully expect 2012 to mark a turning point for the giant-screen industry. It will not be, as it is for the conventional cinema business (*see David Hancock's article on page 3*), the crossing point in the transition to digital. But it will presage that point, which can now be no more than a year or two off.

For its part, *LF Examiner* begins reinventing itself this year, expanding to cover digital cinema in museums, planetariums, and other venues. We look forward to your input as we begin our own transition.

Corrections

Our listing of New Films at the GSCA conference in the December issue inadvertently omitted *Dinosaur Passage to Pangaea*. We regret the error.

Thanks for the Memories: The End of 35mm

by David Hancock

Almost since it was patented in 1889 by George Eastman, when Queen Victoria was on the English throne, the Eiffel Tower was inaugurated in Paris, and the Coca-Cola Company was incorporated in Atlanta, 35mm has been the format of choice for the film industry. It has fought off all comers to its pre-eminence until now, as the digital revolution that has affected all aspects of our lives finally turns its attention to the cinema. In January 2012, there will be more digital-cinema screens in the world than 35mm ones for the first time since the technology conversion began in 1999.

Two-thousand-eleven was a key year for the switch, as the 3D-led growth spurt for digital screens was supplemented by cinema circuits choosing to convert all their screens. In 2011, there was a net installation of around 25,000 d-screens, building on the 18,600 new d-screens installed in 2010, highlighting the industrial level of the digital rollout. However, and obviously, the strong demand for digital-cinema equipment has meant that the demand for 35mm prints is now falling fast. At its peak, film distribution used around 13 billion feet of film a year — equivalent to stretching to the Moon and back five times — but this figure began to decline sharply in 2010 and next year the industry will use closer to four to five billion feet (947,000 miles) for distribution purposes.

At a time when the price of silver, a key raw material in film, has risen from its habitual $5 an ounce (stable for almost two decades) to around $25 an ounce (peaked at $50), the demand for film prints is plummeting. This industry shift is having an impact across the entire value chain for film stock, film processing, and film distribution. At the film stock level, the leading providers are **Kodak**, **Fuji**, and **Agfa**. To underline the effects of raw-material prices on their business, Kodak's CEO estimated that every $1 rise in the price of silver hits the company's bottom line to the tune of $10 to 15 million.

The second link in the chain is the film-processing labs, of which the two leaders are **Deluxe** and **Technicolor**. The main volumes are taken up with bulk release printing, but as digital content finds its way into cinemas, the amount processed is dropping and the two major labs are now engaged in the business of managing decline. This has led to a situation that would have been unheard of even three years ago: the two rivals essentially joining forces for 35mm bulk release printing and delivery. The aim is to bring down the cost of operations in line with the market demand. Operations are still separate in Europe and Asia, where digitization of cinemas lagged to a certain extent, but in the short to medium term, it is likely that similar cooperation will be necessary in a declining volume-driven business, which could lead to one supplier by region or even globally. This explains why both companies are building up their resources and expertise in the field of digital-cinema content services. This is where future competition between the two will lie.

2012
Fox ends 35mm prints in Hong Kong
Norway goes 100% digital, ends 35mm

2013
China goes 100% digital, ends 35mm
Benelux goes 100% digital, ends 35mm

2014
US 35mm prints ends
UK reaches 100% digital, ends 35mm
France reaches 100% digital, ends 35mm

2015
W. Europe 35mm prints end
Mid East 35mm prints end
CE Europe 35mm prints end
Asia 35mm prints end

2016
Africa, Latin America 35mm prints end
35mm is a niche medium globally

The third link in the 35mm chain is film distributors, who need to provide films in the format of their exhibitor partners. As a country approaches full digitization of its screen base, say 80 to 90 percent, there is little clear reason to provide 35mm and maintain a dual-format theatrical sector (which is logistically complex), and distributors need to look carefully at the economics of providing 35mm. Virtual-print-fee arrangements are also hastening the transition to digital only. This has already happened in two fully digital countries, Norway and Luxembourg, and Fox has announced the end of 35mm in Hong Kong/Macau from 2012.

Once enough territories in a region drop 35mm as a format, the studios especially will be looking to end 35mm on a regional basis. For example, the big five countries in Western Europe account for 81% of total prints in the market, and once each of those countries has converted over 80% of its screens to digital, the pressure will be on to end 35mm as a format across the entire region. In the U.S., there will be no 35mm in mainstream use from the end of 2013. For Western Europe, this may extend out to the end of 2014, given the large number of countries and the possibility of public support. The rest of the world will then be under some pressure to follow suit. I see the last of 35mm in mainstream usage by the end of 2015 — that is, around four years from now.

In conclusion, I would simply say that 35mm film printing has served this business very well for over 100 years, fending off various challenges along the way. As we approach a digital-cinema majority, it is a fitting time to say goodbye and thanks for all the memories.

David Hancock is the head of film and cinema at Screen Digest *and has overseen its development in this area since 1997, including the set-up of the online data and analysis service Cinema Intelligence. He is also developing the company's digital-cinema activities.*

Originally published in, and copyright 2011 by, Film Journal International. Used by permission.

Gelfond on Imax's plans

In a conference call with analysts in late October, Imax CEO **Richard Gelfond** discussed the company's plans for converting the largest theaters to digital projection. Referring to the acquisition of laser technology patents from **Eastman Kodak** (*see The Biz, October 2011*), he said he believes they "will enable us to deliver the highest quality digital content available to IMAX film-based screens larger than 80 feet and to dome theaters, which is a universe of about 150 or so theaters today. We anticipate this to be a new sales cycle for Imax, as many of these theaters are ten to 20 years old, resulting in what we believe to be a potential revenue opportunity of roughly $200 million. Our next-generation laser projection technology, which we hope to bring to market by the second half of 2013, will utilize Kodak's IP and the technology being developed by **Laser Light Engines**, a company in which we invested [in 2010]."

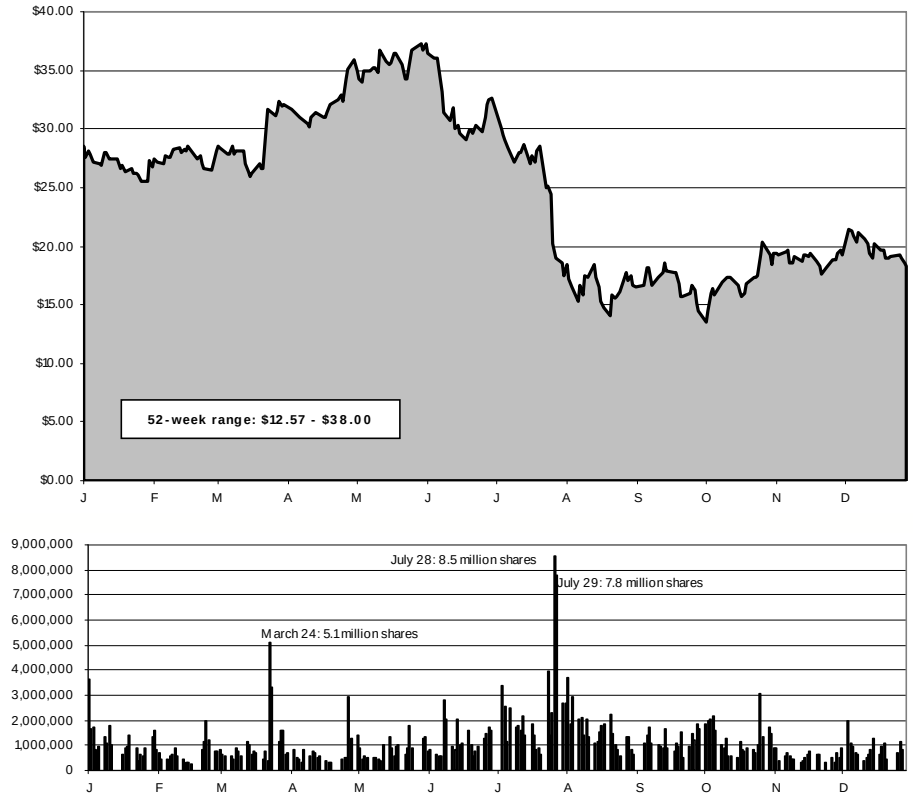
Later, in response to a question, he added, "Hollywood and even the institutional market has really stopped supplying film [prints to existing film-based IMAX theaters]. So at some point these theaters really have no choice but to upgrade their theaters. I don't know if we'll get all of them, but the odds are that we'll get a pretty good chunk of them."

Imax Q3 results

On Oct. 27, **Imax Corporation** reported its financial results for the quarter ending Sept. 30, 2011. The company reported a profit of $8.4 million ($0.12 per diluted share) on revenue of $67.5 million in the third quarter, compared to a profit of $6.7 million ($0.10 per diluted share) on revenue of $51.1 million in the same quarter of 2010. For the nine months ending on Sept. 30, 2011, the company posted a profit of $9.2 million ($0.14 per diluted share) on revenue of $169.8 million, compared to a profit of $46.6 million ($0.70 per share) on revenue f $179.5 million in the first nine months of 2010.

Imax installed 25 new theater systems in the third quarter, 14 of which were revenue-sharing deals, and converted four theaters from film to digital. For the year, it has installed 81 new theaters, 47 of which were revenue-sharing deals, and has converted 32 to digital. The company signed contracts for 28 new theaters in the third quarter, bringing the year's total signings to 166 systems. The backlog as of Sept. 30, 2011, was 295 theater systems, including 148 under revenue sharing deals, 147 under sales or sales-type leases, and 10 digital conversions.

Imax Corporation, 2011
Closing Prices and Volume



Mexico's Cinepolis selects Barco

Mexico-based **Cinepolis**, the fourth largest theater chain in the world, has selected **Barco** as its exclusive supplier of digital cinema projectors, a deal that will ultimately see up to 3,000 of the Belgian company's systems in the chain's theaters throughout Latin America. With more than 700 digital screens now, the deal will see all of Cinepolis' screens converted to digital in the next few years.

As of Oct. 31, Cinepolis operated 2,673 screens at 288 locations in 11 countries, including seven IMAX theaters at sites in Mexico.

New Imax deals in China

Imax Corporation has expanded its relationship with a Hong Kong-based exhibitor and signed a new revenue sharing agreement with another Chinese theater chain. **Lark International Multimedia** has signed contracts for five new IMAX digital systems to be installed between 2013 and 2015, ultimately bringing the circuit's total IMAX screens to 12. It operates four theaters now, and is slated to open three more in 2012 and 2013. According to a press release, the Lark IMAX theater at

UA iSquare in Hong Kong was the world's highest-grossing theater for **James Cameron**'s ***Avatar***.

In December, **Lumiere Pavilions Company** agreed to install three digital IMAX theater systems in new theaters in China. The first two will open in 2014, the last in 2015. According to a press release, the deal also put Imax over 200 signings worldwide in 2011.

Together the deals bring the total number of IMAX theaters open or contracted to open in greater China to 212.

Desert IMAX run by UltraStar

The **Desert IMAX Theater** in Cathedral City, CA, is now being managed by **UltraStar Cinemas**, a theater chain with 13 locations in California and Arizona. California-based UltraStar takes over operation of the 12-year-old theater from the Cathedral City government, which has owned and run it since its original developers defaulted on loans from the city in late 2000 (*see The Biz, February 2001*). Over the next few years, the 279-seat SR theater recovered under GS veteran **Ed Bissaillon**, who managed it until late 2004. In 2011, with advice from **Cinema Group**'s **Richard James**, it added **Christie** dual-4K digital projection to its booth, to allow it to show non-IMAX Hollywood features as well as 15/70 films.

In 2010, UltraStar took over the operation of the **CinemaFusion** multiplex in Anaheim, CA, after **Sanborn Theaters** was forced out by the new owner of the bankrupt mall in which the theater was located. Sanborn had built an IMAX MPX theater, but UltraStar didn't acquire the IMAX system lease. (*See "Imax's Disputes with Small Exhibitors," September 2010.*)

D3D opens theaters in NY, NC, IA

D3D Cinema has built digital 3D theaters at the **New York Hall of Science** in Queens, NY, and the **North Carolina Museum of Natural Sciences** in Raleigh, NC, and will convert the IMAX theater at the Putnam Museum in Davenport, IA, next month. All theaters are fitted with **Barco** DLP projectors and **Dolby** 3D systems.

As we reported last month, the ten-year-old IMAX SR theater at the Putnam Museum will be converted to digital at the end of this month, following a three-week closure. The IMAX systems, including the sound system, will be removed and replaced with dual-4K projectors and a THX -certified sound system from **QSC Audio Products**. The carpet will be replaced and the theater will get some "very deep cleaning," theater director **Dean Fick**, told *LF Examiner*. He added, "One of the biggest tasks will be enlarging the port opening in the front wall of the theater and installing a new 300-lb. piece of high-quality optical glass."

The New York and North Carolina theaters are smaller, existing auditoriums of about 250 seats each, that now have 2K Barco systems projecting onto screens about 11x21 feet (3x6 meters). According to D3D's **Art Mercurio**, **b**oth are multi-use facilities that are used for live science demonstrations, and both "were in nice shape and didn't need any additional upgrades" to their seats or carpets.

Nat Geo reorganization

National Geographic announced in late December that it was reorganizing its film wing; however, the changes will not affect the **Cinema Ventures** division that handles giant-screen, digital, specialty, and 3D films.

On Dec. 21, TheWrap.com reported that **National Geographic Films** was shutting down, citing sources "with knowledge of the independent studio." The report claimed that because its five films, including *The Last Lion* and *Life in a Day*, had taken in only $1.7 million in 2011, "the New York-based operation was shutting down, and president **Daniel Battsek** was negotiating an exit."

The next day, Nat Geo announced a reorganization under which Nat Geo Films, **Hyde Park Entertainment**, and **Image Nation** will form a joint venture "to finance and produce a wide array of National Geographic-themed entertainment projects designed for global distribution."

In a separate statement, Nat Geo said that National Geographic Cinema Ventures "will continue as a division of National Geographic Society...under the leadership of **Lisa Truitt**. **Mark Katz** will also continue to report to Truitt as head of distribution."

LaBar forms Alchemy Studio

Wayne LaBar, vice president of theaters and exhibitions at the **Liberty Science Center** in Jersey City, NJ, has left that position to work fulltime as the head of **Alchemy Studios**, "an independent development, design, and consulting studio that will work with science centers, museum, government agencies, NGOs, filmmakers, and others involved in the public engagement of science, history, technology and the humanities." He tells *LFX* that he is working on a new giant-screen film project.

Wayne LaBar

LaBar founded Alchemy from the work of **LSC Experience Services** which he began within the science center in 2006. In that time it has handled projects for the **New York Transit Museum**, **Alcatel-Lucent Bell Labs**, and **Michigan State University**.

LaBar was at LSC for 13 years, before which he was director of exhibits at the **Tech Museum of Innovation** in San Jose, CA, for five years. Before that he worked at the **Carnegie Science Center** in Pittsburgh, PA, as a project manager. He hold a bachelor's degree in aerospace engineering from the **Georgia Institute of Technology** and did professional training at the **University of Pittsburgh** and **Harvard**. He can be reached at wlabar @alchemystudio.com.

Record Number of Films Could Open in 2012

*(from **FILMS** on page 1)*

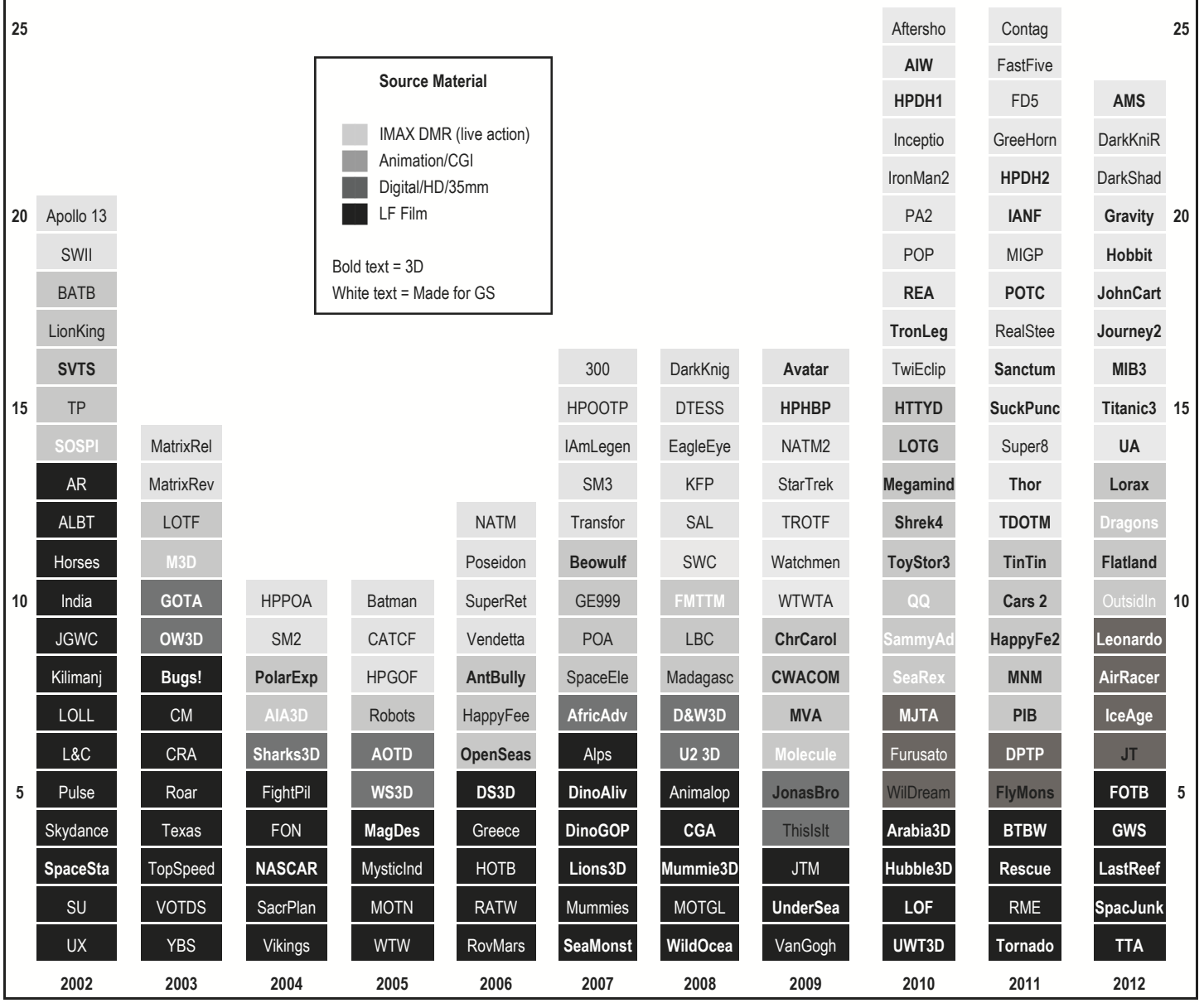
thirds — were dogs.

Five films were big hits, led by the biggest of all, the final episode of the ***Harry Potter*** franchise, which set the record for the highest IMAX opening domestic weekend gross with $15.2 million on 274 screens. Other top performers were ***Transformers: Dark of the Moon***, ***Mission: Impossible–Ghost Protocol***, ***Fast Five***, and ***Pirates of the Caribbean: On Stranger Tides***.

In Imax's pre-digital days (before the summer of 2008), DMR films had to recoup the cost of making prints, which could be as high as $50,000 each for a 3D title. Only a handful of films each year would be worth taking that risk, and although Imax sometimes picked poor performers (e.g., 2006's ***The Ant Bully***), in general it was easier to predict safe hits, like ***Superman Returns***. With the transition to digital projection, it is now simpler and less expensive to release films to

GIANT-SCREEN AND DMR FILMS RELEASED SINCE 2002

(Key to abbreviations is on page 20)



theaters, increasing the ability to schedule them more closely together. But Imax has to ask itself at what point gains from increasing the number of DMR releases offsets the increased risk of picking flops, thereby weakening the perception that IMAX releases are "event" films.

Imax has also boosted the number of DMR titles with its practice of releasing some films only in limited geographic regions. In some cases this is to fill holes resulting from the varying release windows across the globe. For instance, **DreamWorks'** ***Shrek Forever After*** opened in the U.S. on May 21, 2010, but in June or July across most of Europe. For this reason, Imax released a DMR edition of **Disney's** ***Prince of Persia*** only in Europe in late May.

Later that year, Imax ran a DMR version of ***Aftershock***, a drama based on a 1976 earthquake in China, only in theaters in China. In 2011, two DMR titles were made and shown exclusively in China, one was made and shown only in South Korea, and four Hollywood films ran in international IMAX theaters, but not in the U.S.

As we have mentioned before, Imax finds itself in an unusual quandary before it rolls out the next-gen IMAX digital system capable of filling its largest screens in late 2013. Presumably, the company would like to promote more heavily the fact that two major releases — *Mission: Impossible 4* and *The Dark Knight Rises* — were partially filmed with IMAX film cameras, and another — the next ***Star Trek*** episode — may soon be (*see item on page 24*). But the greater clarity and taller aspect ratio of the 70mm footage is virtually unnoticeable in most IMAX digital theaters, whose screens average half the size of giant-screen GT film theaters.

Warner Bros. Pictures

Harry Potter and the Deathly Hallows, Part 2 *had the best opening weekend of any DMR film to date.*

Thus, when the six-minute preview of *The Dark Knight Rises*, shot with IMAX cameras by director **Chris Nolan**, appeared only on 15/70 prints of *Mission: Impossible 4*, the company was completely silent about which 42 of its 600+ theaters were showing it on film. It was left to bloggers and fans to figure out which theaters still had IMAX film projectors. (As one of the only sources for such information, LFexaminer.com saw a large jump in hits in the weeks before *MI4*'s release.)

As this issue goes to press, there are still large gaps in the DMR schedule in March, June, and August through late November, enough for at least seven or eight additional titles. Likely candidates to file those slots include the latest entries in two franchises that have run in IMAX theaters before: DreamWorks' ***Madagascar 3*** (June 8) and ***Twilight Saga: Breaking Dawn Part 2*** (Nov. 11) from **Summit Entertainment**. Others include Disney's ***Avengers*** (May 4) and ***Brave*** (June 22), ***Halloween 3D*** (Oct. 26), and a remake of ***Godzilla*** that **Warner Bros.** has not yet scheduled.

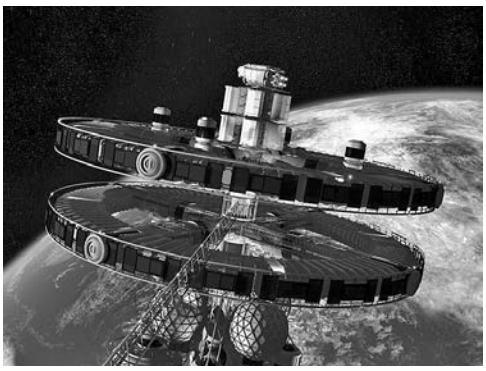
Walt Disney Company

Mars Needs Moms *was the worst performing DMR film in history.*

2D and 3D

Despite some signs of weakening and price resistance in conventional theaters, 3D remains a popular release format for GS and DMR films, and 2012 could see a record high for 3D openings. In 2011, 17 3D films were released, 13 out of 20 DMRs and four of six original titles. The trend will almost certainly continue this year. Nine of the 11 DMR films set to date, and most of the likely additions we mentioned above, are 3D, and all but one of the 12 traditional GS films are as well.

*(see **FILMS** on page 8)*



Space Junk 3D

The Last Reef

Left: K2 Communications. Right: Giant Screen Films.

*(from **FILMS** on page 7)*

Despite reports of its death, 3D seems still to be alive and well in the giant-screen community.

Below are the giant-screen films of 2012, listed chronologically by their announced release dates. Summaries in quotation marks were provided by the producers. Additional production updates can be found in "In Production" on page 12. Credits and release dates are subject to change.

The producers of the following films, originally announced as being released in 2012, did not respond to our requests for updates:

Aurora
Bomb
Cosmic Journey
Dinosaurs Under the Aurora
Lightning 3D
We The People

Space Junk 3D

"For over half a century, we've launched our dreams into space. In the process, we've brought back astronauts, space shuttles, amazing imagery and a massive amount of data. But we've also left a lot behind. Today, disused satellites, cast-off rocket boosters, and countless scraps of metal are orbiting above us. Traveling at more than 20 times the speed of sound and often as large as a bus, these objects frequently collide with each other or fall back into the Earth's atmosphere. Leading the viewer on a breathtaking journey from massive earthbound craters to space-borne belts of debris, Space Junk 3D explores how these collisions effect our daily lives, and introduces the breakthrough initiatives aimed at cleaning up the Final Frontier."

Produced by **Melrae Pictures** and distributed by **K2 Communications**. Directed by **Melissa Butts**, produced by **Kim Rowe**, written by **Shane Colton**, photographed by **Reed Smoot**, scored by **Tom Hambleton**. Executive producer: **Red Barn Productions, LLC**. Narrated by **Tom Wilkinson**.

Release: Jan. 13. Available in 23- and 38 -minute versions in 15/70, DCI digital, and IMAX digital. www.spacejunk3d.com.

Underworld: Awakening

"***Underworld: Awakening*** brings a stunning new dimension to the epic battle between vampires and lycans, as the first film in the franchise to shoot in 3D. **Kate Beckinsale**, star of the first two films, returns in her lead role as the vampire warrioress Selene, who escapes imprisonment to find herself in a world where humans have discovered the existence of both vampire and lycan clans, and are conducting an all-out war to eradicate both immortal species."

Produced by **Lakeshore Entertainment**, distributed by **Screen Gems**. Directed by **Måns Mårlind** and **Björn Stein**, produced by **Tom Rosenberg**, **Gary Lucchesi**, **Len Wiseman**, and **Richard Wright**, written by **John Hlavin**, **J. Michael Straczyinski**, **Allison Burnett**, and Wiseman.

Release: Jan. 20. 120 minutes. The film will be released to digital IMAX theaters only, simultaneously with its conventional release. www.entertheunderworld.com.

Underworld: Awakening

The Last Reef

"We think of reefs as exotic, distant places with little connection to our everyday world. Yet there are many kinds of reef, each of them a living city beneath the sea, where plants and animals congregate in mutual benefit. They have a parallel existence to ours, distant yet undoubtedly connected.

"Each of them is a hotspot of biodiversity as vital to life on earth as the rainforests. Just as the Amazon has its secrets, so too do the reefs. Reefs have been molding and shaping our shorelines, literally forming islands and mountains, for millions of years. Yet in our lifetime, they have come under threat: human activity is altering the chemistry of the oceans. As the sea becomes more acidic, coral, shell and bone begin to crumble.

"Shot on location in Palau, Vancouver Island, French Polynesia, Mexico, and the Bahamas, *The Last Reef* takes us on a global journey to explore our connection with the ocean's complex, parallel worlds. Groundbreaking new underwater 3D technology takes us into the heart of the reef, revealing a habitat more diverse and more colorful than you ever imagined."

Produced by Yes/No Productions, **Liq-**

Journey 2: The Mysterious Island

Left: Screen Gems. Right: Warner Bros. Pictures.

Left: Universal Pictures. Right: BIG and Digital.

Dr. Suess' The Lorax

uid Pictures, Giant Screen Films, distributed by Giant Screen Films. Directed, written, and scored by **Luke Cresswell** and **Steve McNicholas**. Produced by Luke Cresswell, Steve McNicholas, **D.J. Roller**, **Don Kempf**, and **David Marks**. DP: D.J. Roller.

Release: Feb. 3. Available in 20- and 40-minute versions in 15/70 and DCI digital. www.thelastreef.co.uk

Journey 2: The Mysterious Island

"This follow-up to the 2008 worldwide hit *Journey to the Center of the Earth* begins when young Sean Anderson **(Josh Hutcherson**, reprising his role from the first film) receives a coded distress signal from a mysterious island where no island should exist. It's a place of strange life forms, mountains of gold, deadly volcanoes, and more than one astonishing secret.

"Unable to stop him from going, Sean's new stepfather, Hank **(Dwayne Johnson)**, joins the quest. Together with a helicopter pilot **(Luis Guzman)** and his beautiful, strong-willed daughter **(Vanessa Hudgens)**, they set out to find the island, rescue its lone inhabitant and escape before seismic shockwaves force the island under the sea and bury its treasures forever."

Produced by **Walden Media** and distributed by Warner Bros. Pictures. Directed by **Brad Peyton**, produced by **Beau Flynn**, **Tripp Vinson**, and **Charlotte Huggins** from a screenplay by **Brian Gunn** and **Mark Gunn**. Serving as executive producers are **Michael Bostick**, **Evan Turner**, **Marcus Viscidi**, **Richard Brener**, **Samuel J. Brown**, and **Michael Disco**. **David Tattersall** is the director of photography.

Release: Feb. 10. 120 minutes. The film will be converted to IMAX film and/or digital formats with IMAX DMR. www.themysteriousisland.com

John Carter

Dr. Seuss' The Lorax

"The 3D-CGI feature ***Dr. Seuss' The Lorax*** is an adaptation of Dr. Seuss' classic tale of a forest creature who shares the enduring power of hope. The animated adventure follows the journey of a boy as he searches for the one thing that will enable him to win the affection of the girl of his dreams. To find it he must discover the story of the Lorax, the grumpy yet charming creature who fights to protect his world."

Produced and distributed by **Universal Pictures**. Directed by **Chris Renaud** and **Kyle Balda**, produced by **Janet Healy**, written by **Ken Daurio** and **Cinco Paul**, score by John Powell. Executive producers: Ken Daurio, **Audrey Geisel**, Cinco Paul. Cast: **Zac Efron**, **Taylor Swift**, **Betty White**, **Ed Helms**, **Danny DeVito**, **Rob Riggle**.

Release: March 2. 90 minutes. The film will be converted to IMAX film and/or digital formats with IMAX DMR.

www.theloraxmovie.com.

John Carter

"From Academy Award-winning filmmaker **Andrew Stanton** comes ***John Carter***, a sweeping action-adventure set on the mysterious and exotic planet of Barsoom (Mars). *John Carter* is based on a classic novel by **Edgar Rice Burroughs**, whose highly imaginative adventures served as inspiration for many filmmakers, both past and present. The film tells the story of war-weary former military captain John Carter **(Taylor Kitsch)**, who is inexplicably transported to Mars where he becomes reluctantly embroiled in a conflict of epic proportions amongst the inhabitants of the planet, including Tars Tarkas **(Willem Dafoe)** and the captivating Princess Dejah Thoris **(Lynn Collins)**. In a world on the brink of collapse, Carter rediscovers his humanity when he realizes that the survival of Barsoom and its people rests in his hands."

Jillian's Travels

Produced and distributed by **Walt Disney Pictures**. Directed by Andrew Stanton, produced by **Jim Morris**, **Colin Wilson**, **Lindsey Collins**, written by Andrew Stanton, **Mark Andrews**, **Michael Chabon**, photographed by **Daniel Mindel**, scored by **Michael Giacchino**. Cast: **Taylor Kitsch**, **Lynn Collins**, **Samantha Morton**, **Mark Strong**, **Ciaran Hinds**, **Dominic West**, **Bryan Cranston**, with **Thomas Haden Church** and **Willem Dafoe**.

Release: March 9. 120 minutes. The film will be converted to IMAX film and/or digital formats with IMAX DMR.

www.JohnCarterArrives.com

Jillian's Travels

"*Jillian's Travels* brings children and families on the journey of a lifetime. Take a trip into the heart of Africa and become immersed in a spectacular world where wild animals seem so close you can touch them with enthusiastic guides, Jillian Palmer, and her 10-year-old brother, Jack. When their parents take them on a week-long African safari, Jillian gets the assignment from her school principal to record a video diary for her sixth-grade classmates

*(see **FILMS** on page 10)*

Walt Disney Company

Air Racers 3D

*(from **FILMS** on page 9)*

to share everything she is seeing and learning. The bubbly and outgoing Jillian proves to be a fun and colorful host. She enlists the help of Jack, her bookish younger brother, for fascinating facts."

Produced by **Digital Revolution Studios** and **Wild Eyes Productions**, distributed by **BIG & Digital**. Directed by **Craig Tanner**, produced by **Gina Tanner** and **Arcadia Berjonneau**, written by **Mike Dewitt**, photographed by **Bryan Koss**, scored by **Sherri Chung**. Executive producers: **Eric Ustian**, Arcadia Berjonneau, **David Keane**, Gina Tanner, Craig Tanner. Cast: **Taylar Hender**, **Garrett Ryan**.

Release: March 15. 45 minutes. Filmed in 3D HD. Distribution formats: DCI digital, DVD for museums and educational institutions.

www.biganddigital.com/JT.php.

Air Racers 3D

"Fly into Nevada's 'Valley of Speed' for a breathtaking exploration of the fastest race in the world, combined with spectacular air show entertainment: the legendary Reno National Championship Air Races. Join today's piloting elite as they fight for position, wingtip to wingtip, and skim 50 feet (15 meters) above the ground around an oval course at twice the speed of a NASCAR race. Discover this ultra-competitive world through the eyes of rookie pilot **Steve Hinton, Jr.**, as he attempts to fly his P-51 Mustang fighter plane to victory in the most highly anticipated and unpredictable race class. Learn about the history and science behind the sport, whose concept dates back to the dawn of aviation, and see top-notch aerobatic performers, including the Canadian Forces Snowbirds. With spectacular aerial photography filmed entirely in 3D and unprecedented access granted to the course, *Air Racers* puts you in the cockpit to experience the intensity and high-speed thrills of a sports event like no other."

Titanic 3D

Produced by **Pretend Entertainment** in association with **Stereoscope**, distributed by **3D Entertainment Distribution**. Directed by **Christian Fry** and **Jean-Jacques Mantello**, produced by **Raul Leckie and Christian Fry**, written by **Christian Fry** and **Rick Dowlearn**, scored by **Christophe Jacquelin**. Executive producers: **Francois Mantello**, **John Constantine**, **Jeffery Pierce**. Cast: **Steve Hinton, Jr.**, **Matt Jackson**, **Brian** and **Dennis Sanders**.

Release: April 5. 40 minutes. Distribution formats: 15/70, DCI digital, IMAX digital. www.airracers-thefilm.com.

Titanic 3D

James Cameron's 1997 blockbuster about romance on the ill-fated "unsinkable" ocean liner is being converted to 3D and re-released for the 100th anniversary of the ship's first and final voyage.

To The Arctic 3D

Produced by **Lightstorm Entertainment** and distributed by Paramount Pictures. Directed and written by James Cameron, produced by James Cameron and **Jon Landau**, photographed by Russell Carpenter, scored by James Horner. Executive producer: **Rae Sanchini**. Cast: **Leonardo DiCaprio**, **Kate Winslet**, **Billy Zane**, **Kathy Bates**, **Frances Fisher**, **Gloria Stuart**, **Bill Paxton**.

Release: April 6. 194 minutes. The film will be converted to IMAX film and/or digital formats with IMAX DMR. www.titanicmovie.com.

To the Arctic 3D

"This new film from Warner Bros. Pictures, MacGillivray Freeman Films, and Imax Corporation takes audiences on a never-before-seen journey into the lives of a mother polar bear and her two seven-month-old cubs as they navigate the chang-

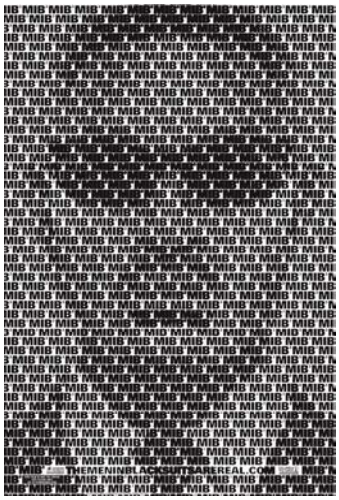
Dark Shadows

Left: 3D Entertainment Distribution. Right: MacGillivray Freeman Films.

Paramount Pictures

Warner Bros. Pictures.

Left: Columbia Pictures, Inc. Right: Warner Bros. Pictures.



Men in Black III

ing Arctic wilderness they call home. Captivating, adventurous, and intimate footage brings you up close and personal with this family's struggle to survive and thrive in a frigid environment of melting ice, immense glaciers, spectacular waterfalls, and majestic snow-bound peaks."

Produced by MacGillivray Freeman Films, distributed by Warner Bros., Imax Corporation, directed by **Greg MacGillivray**, produced by **Shaun MacGillivray**, written by **Stephen Judson**, photographed by **Brad Ohlund**, scored by **Steve Wood**. Executive producers: **Tom Campion**, **Harrison Smith**, **Chat Reynders**, **Greg Foster**.

Release: April. 40 minutes. Distribution formats: 15/70, DCI digital, IMAX digital. www.imax.com/tothearctic

Dark Shadows

"In 1752, the master of Collinwood Manor, Barnabas Collins, is rich, powerful and an inveterate playboy, until he makes the grave mistake of breaking the heart of Angelique Bouchard. A witch in every sense of the word, Angelique turns him into a vampire and buries him alive. Two centuries later, Barnabas is inadvertently freed from his tomb and emerges into the very changed world of 1972. He returns to Collinwood Manor to find that his once-grand estate has fallen into ruin. The dysfunctional remnants of the Collins family have fared little better, harboring their own dark secrets."

Produced by Warner Bros. Pictures and **Village Roadshow Pictures** and distributed by Warner Bros. Pictures. Directed by **Tim Burton**, produced by Tim Burton, **Richard D. Zanuck**, **Graham King**, **Johnny Depp**, **Christi Dembrowski**, and **David Kennedy**, written by **Seth Grahame-Smith**, based on the television series created by **Dan Curtis**. Executive producers: **Chris Lebenzon**, **Nigel Gostelow**, **Tim Headington**, **Bruce Berman**. Cast: Johnny Depp, **Michelle Pfeiffer**, **Helena Bonham Carter**, **Eva Green**, **Jackie Earle Haley**, **Bella Heathcote**.

Release: May 11. 2D. 120 minutes. The film will be converted to IMAX film and/or digital formats with IMAX DMR. www.darkshadowsthemovie.com

Men in Black III

"Agent J time-jumps back to the 1960s, where an alien with its sights on the younger version of Agent K poses a threat to the future of the MIB organization – and humankind's very existence."

Produced by **Amblin Entertainment** and distributed by **Columbia Pictures**. Directed by **Barry Sonnenfeld**, produced by **Laurie MacDonald** and **Walter F. Parkes**, written by **Etan Cohen**, **David Koepp**, **Jeff Nathanson**, and **Michael Soccio**, photographed by **Bill Pope**, scored by **Danny Elfman**. Executive producers: **G. Mac Brown**, **Steven Spielberg**. Cast: **Will Smith**, **Josh Brolin**, **Emma Thompson**, **Tommy Lee Jones**, **Bill Hader**, **Nicole Scherzinger**, **Rip Torn**.

Release: May 25. 120 minutes. The film will be converted to IMAX film and/or digital formats with IMAX DMR. www.meninblack.com.

The Amazing Spider-Man

"Teenager Peter Parker grapples with both human problems and amazing superhuman crises."

The Dark Knight Rises

Produced and distributed by Columbia Pictures. Directed by Marc Webb, produced by Avi Arad, Matthew Tolmach, Laura Ziskin, photographed by John Schwartzman, written by James Vanderbilt, scored by Hans Zimmer. Executive producers: Michael Grillo, Stan Lee. Cast: Cast: Emma Stone, Andrew Garfield, Martin Sheen, Rhys Ifans, C. Thomas Howell, Sally Field, Embeth Davidtz, Denis Leary.

Release: July 3. 120 minutes. The film will be converted to IMAX film and/or digital formats with IMAX DMR. www.theamazingspiderman.com.

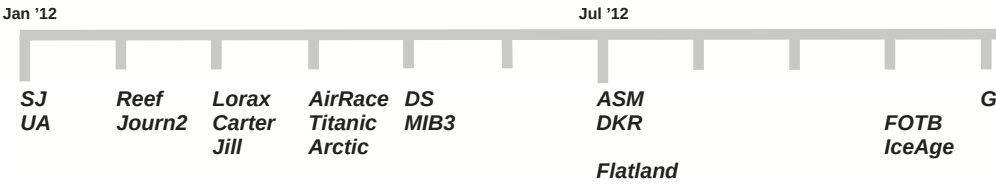
The Dark Knight Rises

"The epic conclusion to filmmaker Christopher Nolan's Batman trilogy."

Produced by **Legendary Pictures**, Warner Bros. Pictures, distributed by Warner Bros. Pictures. Directed by **Chris Nolan**; produced by Christopher Nolan, **Charles Roven**, and **Emma Thomas**; photo-

The Amazing Spider-Man

Columbia Pictures



All films are 3D unless noted, and underlined titles are 2D
* New listing.
Updated information is printed in **bold**.
Unless noted, all films will run about 40 minutes.

The Last Reef (wt)
Yes/No Productions, Giant Screen Films, Liquid Pictures; distributor: Giant Screen Films; directors, script, score: Stephen McNicholas, Luke Cresswell; producers: Luke Cresswell, Steve McNicholas, D.J. Roller, Don Kempf, David Marks; DP: D.J. Roller. Release: Feb. 3.
– The film is complete.

Journey 2: The Mysterious Island *
Sean Anderson partners with his mom's boyfriend on a mission to find his grandfather, who is thought to be missing on a mythical island.
Walden Media, Contrafilm, New Line Cinema; distributor: Warner Bros. Pictures; director: Brad Peyton; producers: Beau Flynn, Charlotte Huggins, Tripp Vinson; DP: David Tattersall, script: Brian Gunn, Mark Gunn; score: Andrew Lockington; executive producers: Michael Bostick Evan Turner, Marcus Viscidi. Cast: Josh Hutcherson, Dwayne Johnson, Michael Caine, Vanessa Hudgens, Kristin Davis, Liz Anderson, Luis Guzmán. Release: Feb. 10.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Dr. Suess' The Lorax *
A boy searches for the one thing that will win the affection of the girl of his dreams. To find it he must discover the story of the Lorax.
Universal Pictures; distributor: Universal Pictures; director: Chris Renaud, Kyle Balda; producer: Janet Healy; script: Ken Daurio, Cinco Paul; score: John Powell; executive producers: Ken Daurio, Audrey Geisel, Cinco Paul. Cast: Zac Efron, Taylor Swift, Betty White, Ed Helms, Danny DeVito, Rob Riggle. 90 minutes. Release: March 2.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

John Carter *
A former military captain is inexplicably transported to Mars where he becomes reluctantly embroiled in a conflict of epic proportions.
Walt Disney Pictures; distributor: Walt Disney Pictures; director: Andrew Stanton; producers: Jim Morris, Colin Wilson, Lindsey Collins; script: Andrew Stanton, Mark Andrews, Michael Chabon; DP: Daniel Mindel; score: Michael Giacchino. Cast: Taylor Kitsch, Lynn Collins, Samantha Morton, Mark Strong, Ciaran Hinds, Dominic West, Bryan Cranston, with Thomas Haden Church and Willem Dafoe. 120 minutes. Release: March 9.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Jillian's Travels *
Take a trip into the heart of Africa and become immersed in a spectacular world where wild animals seem so close you can touch them.
Digital Revolution Studios and Wild Eyes Productions; distributor: BIG & Digital; director: Craig Tanner; producers: Gina Tanner, Arcadia Berjonneau; script: Mike Dewitt; DP: Bryan Koss; score: Sherri Chung; executive producers: Eric Ustian, Arcadia Berjonneau, David Keane, Gina Tanner, Craig Tanner. Cast: Taylar Hender, Garrett Ryan. Filmed in 3D HD. 45 minutes. Release: March 15, in DCI digital and DVD for museums.

Air Racers 3D: Forces of Flight (wt)
3D Entertainment Films, Pretend Entertainment, Stereoscope; distributor: 3D Entertainment Distribution; ***directors: Christian Fry, Jean-Jacques Mantello; producers: Raul Leckie, Christian Fry; script: Christian Fry, Rick Dowlearn; score: Christophe Jacquelin; executive producers: François Mantello, John Constantine, Jeffery Pierce****. Cast: Steve Hinton, Jr., Matt Jackson, Brian and Dennis Sanders. Shot in 4K digital.* ***Release: April 5****.*
– Script is finished, editing continues.

Titanic 3D *
James Cameron's 1997 blockbuster, converted to 3D and re-released for the 100th anniversary of the ship's first and final voyage.
Lightstorm Entertainment; distributor: Paramount Pictures; director, writer: James Cameron; producers: James Cameron, Jon Landau; DP: Russell Carpenter; score: James Horner; executive producer: Rae Sanchini. Cast: Leonardo DiCaprio, Kate Winslet, Billy Zane, Kathy Bates, Frances Fisher, Gloria Stuart, Bill Paxton. 194 minutes. Release: April 6.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

To the Arctic 3D (wt)
MacGillivray Freeman Films; ***distributor: Warner Bros., IMAX Corporation; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; executive producers: Tom Campion, Harrison Smith, Chat Reynders, Greg Foster. Release: April****.*
– Post-production is under way.

Dark Shadows *
Turned into a vampire by a vengeful witch, Barnabas Collins escapes from his tomb after 200 years.
Warner Bros. Pictures, Village Roadshow Pictures; distributor: Warner Bros. Pictures; director: Tim Burton; producers: Tim Burton, Richard D. Zanuck, Graham King, Johnny Depp, Christi Dembrowski, David Kennedy; script: Seth Grahame-Smith; executive producers: Chris Lebenzon, Nigel Gostelow, Tim Headington, Bruce Berman. Cast: Johnny Depp, Michelle Pfeiffer, Helena Bonham Carter, Eva Green, Jackie Earle Haley, Bella Heathcote. 2D. 120 minutes. Release: May 11.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Men in Black III *
Agent J time-jumps back to the 1960s, where an alien poses a threat to humankind's very existence.
Amblin Entertainment; distributor: Columbia Pictures; director: Barry Sonnenfeld; producers: Laurie MacDonald, Walter F. Parkes; script: Etan Cohen, David Koepp, Jeff Nathanson, Michael Soccio; DP: Bill Pope; score: Danny Elfman; executive producers: G. Mac Brown, Steven Spielberg. Cast: Will Smith, Josh Brolin, Emma Thompson, Tommy Lee Jones, Bill Hader, Nicole Scherzinger, Rip Torn. 120 minutes. Release: May 25.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

The Amazing Spider-Man
Columbia Pictures; distributor: Columbia Pictures; director: Marc Webb; producers: Avi Arad, Matthew Tolmach, Laura Ziskin; DP: John Schwartzman; script: James Vanderbilt; score: Hans Zimmer; executive producers: Michael Grillo, Stan Lee. Cast: Cast: Emma Stone, Andrew Garfield, Martin Sheen, Rhys Ifans, C. Thomas Howell, Sally Field, Embeth Davidtz, Denis Leary. 120 minutes. Release: July 3.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

The Dark Knight Rises
Legendary Pictures, Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Chris Nolan; producers: Christopher Nolan, Charles Roven, Emma Thomas; DP: Wally Pfister; script: Jonathan Nolan, Christopher Nolan; executive producers: Kevin De La Noy, Benjamin Melniker, Thomas Tull, Michael E. Uslan. Cast: Anne Hathaway, Joseph Gordon-Levitt, Christian Bale, Gary Oldman, Marion Cotillard, Morgan Freeman, Juno Temple, Michael Caine. 2D. 120 minutes. Release: July 20.
– Film was partially shot in 15/70. Remainder will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Flatland: Search for the 3rd Dimension
Objects in Motion Pictures, RPG Productions; distributor: RPG Productions; directors: Jeffrey Travis, Dano Johnson; script: Seth Caplan, Dano Johnson, Jeffrey Travis, from the novel by Edwin A. Abbott; score: Kazmir Boyle; executive producers for giant-screen version: Rick Gordon, Ken Randall. Cast: voices of Martin Sheen, Kristen Bell, Michael York, Lee Eddy, Joe Estevez, Tony Hale. Release: 2012.
– Converting the 2007 animated film to GS 3D.

Flight of the Butterflies
FOBC Productions Inc., Flight of the Butterflies UK Ltd., Sin Sentido Films; distributor: SK Films; director: Mike Slee; producers: Jonathan Barker, Mike Slee, Rafael Cuervo; DP: Simon de Glanville; script: Mike Slee, Wendy MacKeigan; executive producer: Jonathan Barker. Narrator: Gordon Pinsent. Release: Fall.
– November-December: Filmed in Mexico.
– February-March: Final shoot in Mexico.

The Ice Age (wt)
Giant Screen Films/D3D Cinema; distributor: Giant Screen Films; director: David Clark, producers: Don Kempf, Andy Wood; script: Andy Wood; DP: Reed Smoot. Shot in 5K digital. ***Release: Fall.***
– October-November: Principal photography in 5K in Yellowstone, South Dakota, and Los Angeles.

***Gravity* ***
Two astronauts are stranded when their shuttle is destroyed while they are on a spacewalk.
Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Alfonso Cuarón; producers: Alfonso Cuarón, David Heyman; script: Alfonso Cuarón, Jonás Cuarón; executive producer: Stephen Jones. Cast: Sandra Bullock, George Clooney. 120 minutes. Release: Nov. 21.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Outside In
SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; executive producer: Stephen Van Vuuren. 2D. Release: Dec. 12.

The Hobbit*: *An Unexpected Journey
WingNut Films; distributor: Warner Bros.; ***director: Peter Jackson; producers: Carolynne Cunningham, Peter Jackson, Fran Walsh; DP: Andrew Lesnie;*** *script: Philippa Boyens, Peter Jackson, Guillermo del Toro, Fran Walsh; executive producers: Callum Greene,* ***Ken Kamins, Zane Weiner. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Orlando Bloom, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis****. 120 minutes.* ***Release: Dec. 14****.*
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Dragons*: *Real Myths and Unreal Creatures (wt)
Productions Thalie; ***distributor: BIG & Digital****; director: Marc Fafard; producer: Yves Fortin; DPs:* ***Francis Henneman****, Sean MacLeod Phillips; script: Marc Fafard. Release: December.*
– December 2011: **filmed three studio sequences**.

Great White Shark 3D (wt)
Yes/No Productions; distributor: tba; directors, script, score: Stephen McNicholas, Luke Cresswell; producers: Stephen McNicholas, Luke Cresswell, DJ Roller; DP: D.J. Roller. Release: Late 2012.
– Principal photography is 70% complete.
– Filming will resume later this year.

Kenya*: *An Animal Kingdom (wt)
3D Entertainment Films.; distributor: 3D Entertainment Distribution; director: Jean -Jacques Mantello; producer: François Mantello; score : Christophe Jaquelin. Release: Feb. 8, 2013.

Everest*: *Conquering Thin Air (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; ***director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood****. Release: Spring 2013.*
– Two-thirds of photography is complete.
– Filming **will resume in 2012**.

The Brain (wt)
National Film Board of Canada; distributor: SK Films; director: Munro Ferguson; producer: Marcy Page; DP: Luka Sanader; script: Munro Ferguson; executive producer: David Verrall. 43 minutes. Release: 2013.
– Animation and volumetric data rendering continue.

Jerusalem 3D (wt)
Arcane Pictures/Cosmic Picture; distributor: tba; producers: Taran Davies, George Duffield, Daniel Ferguson, Dominic Cunningham-Reid; script: Daniel Ferguson; aerial DP: Ron Goodman; executive producer: Jake Eberts. Release: 2013.
– Ground filming will start in 2012.

Just Listen 3D (wt)
Foxfire Interactive, Coptor Productions, Masters Digital; digital distributor: BIG & Digital; producers: Brad Lisle, Jeremy Edwardes, Tim Archer. Release: 2013.

Overlord*: *Normandy 1944 (wt)
N3D Land Productions; digital distribuor: tbd; director: Pascal Vuong; producers: Catherine and Pascal Vuong; DP: Denis Lagrange; script: Pascal Vuong; executive producers: Catherine and Pascal Vuong. Shot in 5K. Release: Fall 2013.

Humpback Whales (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; ***director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood****. Release: Spring 2014.*

Time, the 4th Dimension (wt)
3D Entertainment USA; distributor: 3D Entertainment Distribution; directors: Jean-Jacques Mantello, Richard Gabai; producers: François Mantello, John Constantine; based on an idea by Jean-Jacques Mantello; score: Christophe Jacquelin. Cast: Christopher Lloyd, Deep Roy. ***Release: 2014****.*
– Production of CGI and SFX continue.
– Post-production is under way.

One World One Ocean 3D (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; ***director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood****. Release: Spring 2015.*

DP Reed Smoot shooting with a Red Epic 3D rig in Yellowstone National Park for Giant Screen Films' The Ice Age.

Giant Screen Films

Flight of the Butterflies

*(from **FILMS** on page 11)*

graphed by **Wally Pfister**; written by **Jonathan Nolan** and Christopher Nolan. Executive producers: **Kevin De La Noy**, **Benjamin Melniker**, **Thomas Tull**, **Michael E. Uslan**. Cast: **Anne Hathaway**, **Joseph Gordon-Levitt**, **Christian Bale**, **Gary Oldman**, **Marion Cotillard**, **Morgan Freeman**, **Juno Temple**, **Michael Caine**.

Release: July 20. 2D. 120 minutes. The film was partially shot in 15/70; the remainder will be converted to 15/70 and IMAX digital with the IMAX DMR process. www.thedarkknightrises.com.

Flight of the Butterflies

"What weighs half a gram and travels thousands of kilometers every year? Every winter, the remote and mountainous volcanic forests of Mexico are home to one of nature's greatest gatherings — hundreds of millions of migrating monarch butterflies weathering the winter. For centuries this miracle was hidden from all but a few. When it was revealed to the world it was hailed as one of the greatest discoveries in nature. It also unveiled the longest insect migration on Earth. We follow the captivating story of Dana (Danaus Plexippus) and her descendants as they make the perilous return journey from Mexico to Canada. How do these tiny and iconic creatures travel so far and know where to go each year to a place they have never been? This epic natural history saga is interwoven with the fascinating detective story of a determined scientist's almost 40-year search to find their amazing overwintering sites."

Produced by **SK Films Inc.**, **Sin Sentido Films SA de CV**, **Flight of the Butterflies UK Ltd.**, distributed by SK Films, Inc. Directed by **Mike Slee**, produced by **Jonathan Barker**, **Mike Slee**, **Rafael Cuervo**, written by **Mike Slee**, **Wendy MacKeigan**, photographed by **Simon de Glanville**, **Paul Williams**, scored by **Leonardo Heiblum**. Narrator: **Gordon Pinsent**.

Release: Fall. 40 minutes. Distribution formats: 15/70, DCI digital, IMAX digital. www.skfilms.ca

The Ice Age

"*The Ice Age* transports viewers to the beautiful and other-worldly frozen landscapes of North America, Europe, and Asia ten thousand years before modern civilization. Dazzling computer-generated imagery brings this mysterious era to life, from saber-toothed cats and dire wolves to giant sloths and the iconic mammoths.

"*The Ice Age* explores how these remarkable creatures — and our human ancestors — faced the challenges of a warming planet, revealing what the lives of Ice Age denizens can tell us about the Earth's climate and history. Learn about the life and behavior of Lyuba, a woolly mammoth calf whose body was hidden for 40,000 years in the Siberian permafrost. And meet Zed, an adolescent Colombian Mammoth whose nearly complete remains were discovered in 2008, beneath a Los Angeles department store next to the famous La Brea Tar Pits.

"Shot largely in the picturesque Northern Great Plains and Yellowstone National Park, *The Ice Age* is a poignant cautionary tale about the possible fates of today's living mammals. As our climate warms, will the megafauna of our millennia — elephants, bison, tigers — be lost to time like their Ice Age cousins? *The Ice Age* inspires us to consider how the ingenuity that made our ancestors survivors of the Pleistocene may also help preserve our changing planet."

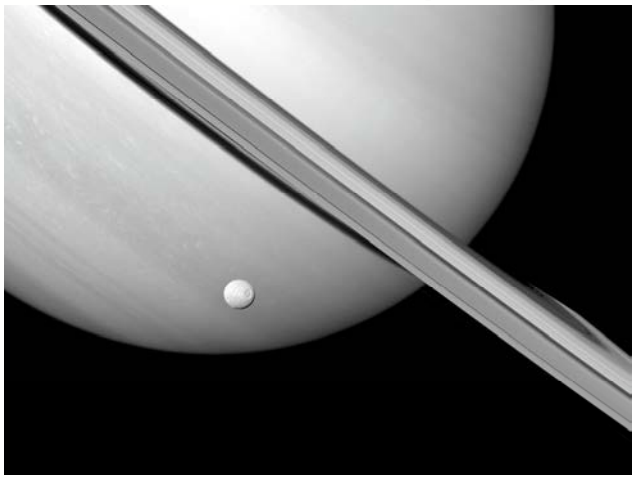
Produced and distributed by Giant Screen Films/ **D3D Cinema** in Association with the **Field Museum**. Directed by **David Clark**, produced by **Don Kempf** and **Andy Wood**, written by Andy Wood, photographed by **Reed Smoot**.

The Ice Age

Release: Fall. 40 minutes. Available in 20- and 40-minute versions in 15/70 and DCI digital.

Gravity

"Dr. Ryan Stone is a brilliant medical engineer on her first shuttle mission, with veteran astronaut Matt Kowalsky in command of his last flight before retiring. But on a seemingly routine spacewalk, disaster strikes. The shuttle is destroyed, leaving Stone and Kowalsky completely alone — tethered to nothing but each other and spiraling out into the blackness. The deafening silence tells them they have lost any link to Earth, and any chance for rescue. As fear turns to panic, every gulp of air eats away at what little oxygen is left. But the only way home may be to go further out into the terrifying expanse of space."



Outside In

Left: Stock photo. Right: Giant Screen Films.

SV2 Studios.

The Hobbit: An Unexpected Journey

Produced and distributed by Warner Bros. Pictures. Directed by **Alfonso Cuarón**, produced by Alfonso Cuarón and **David Heyman**; written by Alfonso Cuarón and **Jonás Cuarón**, photographed by **Emmanuel Lubezki**. Executive producer: **Stephen Jones**. Cast: **Sandra Bullock**, **George Clooney**.

Release: Nov. 21. 120 minutes. The film will be converted to IMAX film and/or digital formats with IMAX DMR.

Outside In

"*Outside In* is a nonprofit giant-screen film that takes audiences on a journey of the mind, heart, and spirit from the big bang through the history of the universe and humanity via the Cassini-Huygens Mission at Saturn. Composed entirely of actual photographs from space missions, astronomers, telescopes, and vast historical sources, and animated using innovative visual techniques developed by the filmmaker, *Outside In* stretches the boundaries of the motion picture form. The film will be a groundbreaking visual experience for audiences with moving music and powerful sound design. The release will include an extensive outreach and educational plan in concert with science advocacy groups around the world."

Produced by **SV2 Studios**, distributor to be announced. Directed, produced, and written by **Stephen van Vuuren**. Executive producer: SV2 Studios. Release: Dec. 12. 42 minutes.

www.outsideinthe movie.com

The Hobbit: An Unexpected Journey

"*The Hobbit: An Unexpected Journey* follows title character Bilbo Baggins, who is swept into an epic quest to reclaim the lost Dwarf Kingdom of Erebor, which was long ago conquered by the dragon Smaug. Approached out of the blue by the wizard Gandalf the Grey, Bilbo finds himself joining a company of thirteen dwarves led by the legendary warrior Thorin Oakenshield. Their journey will take them into the Wild, through treacherous lands swarming with Goblins and Orcs, deadly Wargs and Giant Spiders, Shapeshifters and Sorcerers. Although their goal lies to the East and the wastelands of the Lonely Mountain, first they must escape the goblin tunnels, where Bilbo meets the creature that will change his life forever: Gollum. Here, alone with Gollum, on the shores of an underground lake, the unassuming Bilbo Baggins not only discovers depths of guile and courage that surprise even him, he also gains possession of Gollum's 'precious' ring that holds unexpected and useful qualities. A simple gold ring that is tied to the fate of all Middle-earth in ways Bilbo cannot begin to know."

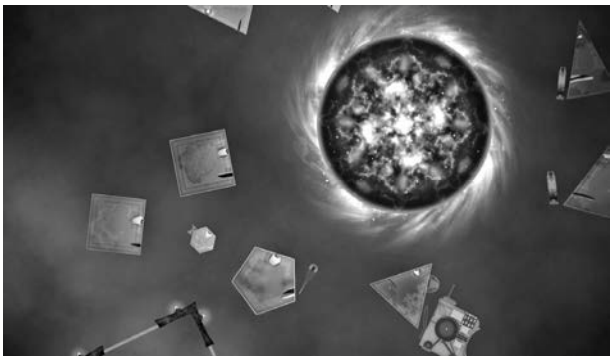
Dragons: Real Myths and Unreal Creatures

Produced by WingNut Films and distributed by Warner Bros. Pictures. Directed by **Peter Jackson**, produced by **Carolynne Cunningham**, Peter Jackson, **Fran Walsh**, photographed by **Andrew Lesnie**, written by **Philippa Boyens**, Peter Jackson, **Guillermo del Toro**, Fran Walsh. Executive producers: **Callum Greene**, **Ken Kamins**, **Zane Weiner**. Cast: **Elijah Wood**, **Cate Blanchett**, **Hugo Weaving**, **Orlando Bloom**, **Benedict Cumberbatch**, **Martin Freeman**, **Ian McKellen**, **Andy Serkis**.

Release: Dec. 14. 120 minutes. The film will be converted to IMAX film and/or digital formats with IMAX DMR.

Dragons: Real Myths and Unreal Creatures

"Among all of the fantastic creatures that have been created within the imaginations of humans through the ages, dragons have filled an immovable place in our hearts and minds. The film follows a young woman as she seeks help to overcome her recurring dreams about dragons. As she shares her dreams with her doctor, the dragon expert, the dreams come to life and through them we discover myths and realities from various cultures since the dawn of civilization. Dragons are imaginary creatures but they are rooted in reality through reptiles and dinosaurs. The universality of Dragons ties together culture, myths, symbols, geography, and time."



Flatland 3D

Produced by **Productions Thalie** and distributed by BIG & Digital. Directed by **Marc Fafard**, produced by **Yves Fortin**, written by Marc Fafard, photographed by **Francis Henneman** and **Sean McLeod Philips** in 5K 3D.

Release: December. 40 Minutes. Distribution formats: 15/70, 10/70, DCI digital, IMAX digital, fulldome. www.biganddigital.com

*(see **FILMS** on page 16)*

Warner Bros. Pictures

RPG Productions

Productions Thalie.

Great White Shark 3D

*(from **FILMS** on page 15)*

Flatland: Search for the 3rd Dimension

"This dramatic CGI adaptation introduces a whole new generation of viewers to Edwin Abbott's beloved mathematical adventure novel, *Flatland*, the story of a world of only two dimensions inhabited by geometric shapes who discover the existence of the 3rd dimension. Explains difficult math concepts in an engaging and creative way."

Produced by **Objects in Motion Pictures** and **RPG Productions**, distributed by RPG Productions. Directed by **Jeffrey Travis**, **Dano Johnson**, written by **Seth Caplan**, Dano Johnson, and Jeffrey Travis, from the novel by Edwin A. Abbott. Scored by **Kazmir Boyle**. Executive producers for giant-screen version: **Rick Gordon**, **Ken Randall**. Cast: voices of **Martin Sheen**, **Kristen Bell**, **Michael York**, **Lee Eddy**, **Joe Estevez**, **Tony Hale**.

Release: 2012. 35 minutes. Available in 20- and 35-minute versions.

Leonardo da Vinci 3D

Great White Shark 3D

"Misrepresented, maligned, and on the verge of extinction, the great white shark is an iconic predator: the creature we love to fear. *Great White Shark 3D* will explore the great white's place in our imaginations, in our fears, and in the reality of its role at the top of the oceanic food chain. The film will concentrate on three key aggregation points around the world: Mexico, South Africa, and New Zealand. Key figures in the history of shark research, people whose lives have been changed by contact with the great white, will tell us of their experiences, culminating in a direct encounter between man and shark."

Produced by Yes/No Productions, distributor to be announced. Directed, written, and scored by Steve McNicholas and Luke Cresswell, produced by Steve McNicholas, Luke Cresswell and D.J. Roller, photographed by D.J. Roller.

Release: late 2012. 40 minutes.

Leonardo da Vinci 3D

"An extraordinary immersion in the incredible world of the most creative spirit in the human history: engineer, scientist, and artist. A discovery on the giant screen, in 3D, from the sketches of his inventions to his paintings, considered for five centuries as the masterpieces of art history."

Produced by Camera Lucida Productions, distributor to be announced. Directed and produced by François Bertrand, written by François Bertrand and **Marie Sellier**, photographed by **Vincent Mathias**, scored by **Armand Amar**. Executive producer: Camera Lucida Productions. Cast: **Gabriel Wolf**.

Release: December. 40 minutes. Distribution formats: 15/70, DCI digital, IMAX digital.

Worldwide GS and IMAX Theaters

As of January 1, 2012

C = Commercial Standalone
CM = Multiplex
CT = Theme Park
I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D				1	1
	8/70				1	1
	15/70				1	1
	Total				3	3
Asia/Pac	D		65	1	8	74
	8/70	1			12	13
	10/70				11	11
	15/70	5	4	1	27	37
	Total	6	69	2	58	135
Europe	D	2	58	2	1	63
	8/70	2	3	2	8	15
	15/70	6	5	5	11	27
	Total	10	66	9	20	105
Middle East	D		4			4
	8/70		1			1
	15/70		2		2	4
	Total		7		2	9
North America	D	3	274		16	293
	8/70	4	1	1	18	24
	15/70	20	22	2	83	127
	Total	27	298	3	116	444
South America	D		4			4
	8/70				1	1
	15/70	1	1		1	3
	Total	1	5		2	8
World	D	5	405	3	25	438
	8/70	7	5	3	40	55
	10/70				12	12
	15/70	32	35	8	124	199
	Total	44	445	14	201	704

By 2D / 3D

	2D	3D	Total
Africa	2	1	3
Asia/Pac	51	84	135
Europe	26	79	105
ME	2	7	9
NA	84	360	444
SA	2	6	8
Total	167	537	704

By Screen

	Dome	Flat	Comb	Total
Africa	2	1		3
Asia/Pac	41	94		135
Europe	13	90	2	105
ME	1	8		9
NA	48	394	2	444
SA	2	6		8
Total	107	593	4	704

Yes/No Productions

Leonardo da Vinci

Bookings: January 2012 by Film

358 bookings of 81 films in 195 theaters

NOTE

Based on comments from readers and our own perceptions, we have changed what we include in our bookings listings. We no longer list Hollywood films shown in multiplex IMAX theaters. Those films will be listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens will also be listed.

The reason for making this change is that, for the most part, nearly all multiplex screens show nearly all DMR films, and their inclusion significantly increased the number of listings shown each month. This made it harder for our readers, most of whom are more concerned with non-Hollywood product, to winnow out the information about the films and theaters they are most interested in.

We welcome your comments about this change.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 20.

Film	Theater	Open	Close
AfricAdv	Berlin CS	5/18/11	4/30/12
AlWC	**San Diego RHF**	**12/14/11**	**9/30/12**
Alamo	San Antonio 2D		
ALBT	Mobile	10/1/11	1/12
Amazon	Kolkata SC	12/22/11	6/21/12
	Saint Paul SMM	9/23/11	2/16/12
Animalop	Detroit SC	3/18/09	3/12
	Orlando SC	5/15/11	5/15/12
	Pittsburgh CSC	1/1/10	1/2/12
	Tijuana	7/1/10	7/12
Arabia3D	Al Khobar	6/23/11	6/22/12
	Galveston	1/1/12	12/31/12
	Hague	6/15/11	2/13/12
	Kuwait SCK	**5/25/10**	**3/12**
	Los Angeles CSC	5/27/11	6/3/12
	Orlando SC	8/20/11	9/15/12
	Regina	10/7/11	4/6/12
	San Jose Tech	**2/12/10**	**3/12**
	Sinsheim	**10/20/11**	**12/31/12**
	Spokane RP	9/9/11	3/31/12
Bears	**Baltimore MSC**	**1/1/12**	**2/28/12**
	Lubbock	9/23/11	3/31/12
BTBW	**Fort Worth**	**12/26/11**	
	Norwalk	4/8/11	6/3/12
	Raleigh	**4/8/11**	
Bugs	Galveston	10/11	3/12
	Hartford CSC	6/25/11	3/12
	Toronto OP	5/21/11	4/12
CosmJour	Copenhagen	10/14/11	3/30/12
CRA	Norwalk	9/6/11	1/12/12
	Philadelphia FI	9/6/11	9/5/12
	San Diego RHF	**12/14/11**	**12/9/12**
	Tampa MOSI	11/11/11	5/10/12
D&W3D	**Nuremberg**	**1/1/12**	**6/30/12**
DinoAliv	**Cairo MEC**	**1/1/12**	**7/1/12**
	Denver MNS	**9/15/11**	**9/15/12**
	Detroit SC	2/1/11	1/31/12
	Lehi	6/1/11	5/31/12
	London BFI	**7/1/11**	**7/1/12**
	Oulu	**1/1/12**	**12/31/12**
	Saint John's JGC	**7/1/11**	**7/1/12**
	Vancouver TWS	7/30/11	7/31/12
Dolphins	Dallas MNS	6/10/11	3/12/12
	Hague	**10/11/11**	**12/31/12**
	Phoenix ASC	9/10/11	2/2/12
	San Diego RHF	**12/14/11**	**9/30/12**
	Speyer Dome	**1/12**	**12/12**
	Spokane RP	7/1/11	6/30/12
	Sudbury	7/15/11	6/30/12
DPTP	Lehi	11/4/11	11/12
Everest	Alamogordo	10/10/11	4/30/12
	Beijing CSTM 3D	12/1/11	11/30/12
	Poitiers Imax	12/17/11	1/13/13
Extreme	**Oklahoma City SMO**	**9/4/11**	**3/5/12**
FightPil	Chantilly	12/10/04	7/12
	Corpus Christi	2/3/05	7/12
	Dayton	12/3/04	7/12
	McMinnville	3/21/07	7/12
	Pensacola NAM	6/8/11	7/12
FMTTM	Glasgow	6/6/09	5/31/12
	Jackson MS	2/15/11	2/14/12
	Kaohsiung	7/1/11	2/28/12
	Tianjin STM	4/1/11	3/31/12
FON	**Raleigh**	**9/11**	**3/12**
FSOS	Shari		
GC	Grand Canyon DCI	11/1/99	12/13
GCA	Chandigarh	1/1/12	12/31/12
	Sinsheim	**10/31/09**	**1/4/12**
	Spokane RP	7/1/11	6/30/12
	Washington NMNH	11/12/10	1/12
GP	**Atlanta FMNH**	**1/2/12**	**3/16/12**
Greece	Boston MOS	10/1/11	9/30/12
HaunCast	Berlin CS I	4/5/01	
HCBTD	San Simeon DCI	8/17/96	
HOTB	**Charleston SC**	**1/4/12**	**9/3/12**
	Jackson MS	**12/1/10**	**3/12**
	New Orleans	8/29/06	
	Poitiers Imax	2/1/11	1/31/12
	Reno Fleisch	**6/1/11**	**5/31/12**
	Richmond SMV	9/10/11	1/31/12
Hubble3D	Raleigh	1/1/11	3/12
JIAC	Erie	1/1/12	2/26/12
	Omaha Zoo	8/1/11	1/31/12
	San Diego RHF	**12/14/11**	**9/30/12**
	Singapore SC	1/1/12	4/30/12
	Spokane RP	7/1/11	6/30/12
JTM	Al Khobar	10/11	3/12
	Casablanca	12/1/11	11/30/12
	Jakarta	10/11	3/12
	Kuwait SCK	10/11	3/12
	Melbourne MV	8/23/11	1/1/12
	Paris Geo	11/1/11	1/1/12
	Shanghai STM 3D	11/1/11	10/31/12
LivingSe	**San Diego RHF**	**12/14/11**	**9/30/12**
LOF	Berlin CS	5/18/11	5/18/12
	Chantilly	6/11/10	6/9/12
	Corpus Christi	3/1/11	3/1/12
	Dongguan STM	1/1/11	1/1/12
	Fujisawa	11/2/11	4/22/12
	Hampton VASC	10/15/10	
	Hartford CSC	7/8/10	6/30/12
	Huntsville USSRC	3/7/11	3/7/12
	Katowice CC	9/15/11	9/15/12
	Krakow CC	9/15/11	9/15/12
	Lodz CC	9/15/11	9/15/12
	McMinnville	7/7/10	6/18/12
	Moscow Nes	10/17/11	10/31/12
	Poznan CC	9/15/11	9/15/12
	Saint Augustine	9/30/11	9/30/12
	San Antonio 3D	3/16/11	3/1/12
	Seoul 63	9/1/11	5/19/12
	Sinsheim	4/7/11	4/14/12
	Sudbury	10/3/11	4/14/12
	Warsaw CC	9/15/11	9/15/12
	Washington NASM	6/11/10	6/8/12
LOLL	Loch Lomond	7/24/02	
MIGP	**Apple Valley Imx**	**12/16/11**	**1/12**
	Atlantic City	**12/16/11**	**1/12**
	Austin TSHM	**12/16/11**	**1/12**
	Bogota PA	**12/16/11**	**1/12**
	Bradford	**12/16/11**	**1/12**
	Casablanca	**12/16/11**	**1/12**
	Cathedral City	**12/16/11**	**1/12**
	Chantilly	**12/16/11**	**1/12**
	Chicago Imx	**12/16/11**	**1/12**
	Dearborn	**12/16/11**	**1/12**
	Des Moines	**12/16/11**	**1/12**
	Dubai MR	**12/16/11**	**1/12**
	Fort Lauderdale	**12/16/11**	**1/12**
	Glasgow	**12/16/11**	**1/12**
	Hampton VASC	**12/16/11**	**1/12**
	Harrisburg	**12/16/11**	**1/12**
	Indianapolis Imx	**12/16/11**	**1/12**
	London BFI	**12/16/11**	**1/12**
	Melbourne MV	**12/16/11**	**1/12**
	Natick JF	**12/16/11**	**1/12**
	Philadelphia FI	**12/16/11**	**1/12**
	Port of Spain	**12/16/11**	**1/12**
	Quebec	**12/16/11**	**1/12**
	Raleigh	**12/16/11**	**1/12**
	Raleigh	**12/16/11**	**1/12**
	Reading JF	**12/16/11**	**1/12**
	Sacramento Imx	**12/16/11**	**1/12**
	Saint Augustine	**12/16/11**	**1/12**
	Salt Lake City Clark	**12/16/11**	**1/12**
	Seattle PSC 2	**12/16/11**	**1/12**
	Sydney WBS	**12/16/11**	**1/12**
	Taipei Mir	**12/16/11**	**1/12**
	Tampa MOSI	**12/16/11**	**1/12**
	Tempe Har	**12/16/11**	**1/12**
	West Nyack Imx	**12/16/11**	**1/12**
MOF	Pensacola NAM	11/8/96	
	Speyer Dome	**12/5/11**	**12/31/12**
MOTGL	**Batavia GQT**	**1/14/11**	**1/13/13**
	Branson	**3/17/11**	**12/31/12**
	Cincinnati MC	7/14/10	7/2/12
	Denver MNS	6/6/11	6/30/12
	Dickson City GE	**2/1/11**	**1/31/13**
	Grand Rapids Cel	5/6/11	4/1/12
	Noblesville GQT	**2/23/11**	**1/13/13**
	Portage GQT	**2/16/11**	**1/13/13**
	Rochester MSC	4/17/10	3/12
	Simpsonville GE	**2/1/11**	**1/31/13**
	Syracuse	7/2/11	7/1/12
	Taipei AM	7/20/11	6/30/12
MOTN	Athens Eug	5/3/11	5/2/12
	Beijing CSTM 3D	12/1/11	11/12
	Lucknow	7/3/11	1/2/12
	Speyer Dome	**1/1/12**	**12/31/12**
	Valencia Spn	**1/1/11**	**12/31/12**
MTTM	Bogota Mal	3/1/11	2/12
	Kuwait SCK	6/19/11	2/29/12
	Saint Louis SC	10/29/09	6/12
Mummies	**Birmingham UK**	**11/1/11**	**11/1/12**
	Charlotte DP	**11/11/11**	**11/11/12**
	Dallas MNS	**3/23/11**	**3/12**
	Des Moines	**11/11/11**	**11/11/12**
	London BFI	**7/1/11**	**7/1/12**
	Rochester MSC	4/11/11	4/8/12
	Schenectady	**11/1/11**	**4/30/12**

Film	Theater	Open	Close
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
OW3D	**Nuremberg**	**1/1/12**	**6/30/12**
Ozarks	Branson	1/93	12/13
PolarExp	Fort Worth	11/18/11	1/2/12
Pulse	**Baltimore MSC**	**1/1/12**	**3/4/12**
	Oulu	2/1/11	1/31/12
RATW	**Lucerne**	**11/1/10**	**12/31/12**
Rescue	Birmingham AL	1/12/12	7/12
	Boston MOS	6/17/11	1/12
	Chicago Imx	8/20/11	1/26/12
	Dayton	6/17/11	6/12
	Dearborn	10/1/11	10/12
	Edmonton TWS	10/8/11	6/7/12
	Galveston	**8/13/11**	**3/11/12**
	Indianapolis Imx	1/20/12	5/31/12
	Lehi	9/16/11	4/30/12
	Quebec	9/9/11	3/6/12
	Saint Augustine	9/30/11	9/30/12
	Saint Louis SC	**7/1/11**	**1/31/12**
	San Diego RHF	**1/6/12**	**4/20/12**
	Seoul 63	12/4/11	5/20/12
	Singapore DC	8/1/11	11/1/12
	Tampa MOSI	8/12/11	2/12/12
Rheged	Penrith	7/1/00	
RME	Baltimore MSC	11/11/11	9/12
	Chicago MSI	10/7/11	9/12
	Cincinnati MC	10/14/11	9/12
	Gatineau	9/30/11	9/12
	Pittsburgh CSC	11/25/11	9/12
	Seattle PSC 2	10/14/11	9/12
	Toronto OSC	10/1/11	9/12
ROF	Boston MOS	10/1/11	9/30/12
	Rochester MSC	**12/1/11**	**11/30/12**
SC	Taipei AM	1/1/12	12/31/12
SeaRex	**Amneville**	**2/23/11**	**6/30/12**
	Apple Valley Imx	9/9/11	6/30/12
	Batavia GQT	10/14/11	6/30/12
	Berlin CS	**1/1/12**	**6/30/12**
	Birmingham UK	10/22/11	6/12
	Bogota Mal	2/1/11	6/30/12
	Bucharest CC	**9/16/11**	**6/30/12**
	Cathedral City	10/14/11	6/30/12
	Copenhagen	2/11/11	6/12
	Dallas MNS	5/26/11	6/30/12
	Des Moines	**1/6/12**	**6/30/12**
	Fort Lauderdale	9/5/11	6/30/12
	Galveston	**5/28/11**	**6/30/12**
	Garza Garcia	12/2/10	6/30/12
	Hartberg	7/1/11	6/30/12
	Hartford CSC	**12/18/10**	**6/30/12**
	Hong Kong SM	9/1/11	6/30/12
	Houston MNS	1/7/11	6/12
	Kagoshima	**1/2/12**	**6/30/12**
	Katowice CC	**4/27/11**	**6/30/12**
	Koriyama	**1/23/12**	**6/30/12**
	Krakow CC	**4/27/11**	**6/30/12**
	Kuwait SCK	**2/18/11**	**6/30/12**
	Leon Exp	12/1/11	6/30/12
	Lodz CC	**4/27/11**	**6/30/12**
	Lucerne	**9/15/11**	**6/30/12**
	Mobile	**1/28/12**	**6/30/12**
	Noblesville GQT	10/14/11	6/30/12
	Norwalk	1/13/12	6/3/12
	Nuremberg	**1/1/12**	**6/30/12**
	Paris Geo	**2/1/11**	**6/30/12**
	Portage GQT	10/14/11	6/30/12
	Poznan CC	**4/27/11**	**6/30/12**
	Prague CC	**1/1/12**	**6/30/12**
	San Diego NHM	12/1/11	6/30/12
	Seattle PSC 2	**1/17/12**	**6/30/12**
	Sudbury	**1/20/12**	**6/30/12**
	Taipei AM	10/10/11	6/30/12
	Toyohashi	**9/1/11**	**6/30/12**
	Victoria DCI	9/2/11	6/30/12
	Warsaw CC	**4/27/11**	**6/30/12**
SFTGS	Norwalk	1/13/12	6/3/12
Sharks3D	**Bogota Mal**	**1/1/12**	**6/30/12**
	Dallas MNS	11/2/11	6/30/12
	Galveston	**1/1/12**	**6/30/12**
	Hartberg	**4/22/10**	**6/12**
	San Diego NHM	12/1/11	6/30/12
SU	Davenport Put I	9/30/11	1/8/12
	Pensacola NAM	12/15/11	12/15/12
TA	**Austin TSHM**	**3/18/11**	**9/18/12**
	Birmingham AL	**3/23/11**	**3/23/12**
	Birmingham UK	**11/1/11**	**11/1/12**
	Boston MOS	**3/18/11**	**3/18/12**
	Branson	**3/18/11**	**3/18/12**
	Charlotte DP	**3/18/11**	**3/18/12**
	Chattanooga TA	**9/30/11**	**9/30/12**
	Chicago MSI	**3/18/11**	**3/18/12**
	Cincinnati MC	**3/30/11**	**3/30/12**
	Cleveland	**3/18/11**	**3/30/12**
	Columbus COSI	**12/26/11**	**12/26/12**
	Columbus GA	**3/30/11**	**3/30/12**
	Copenhagen	**10/15/11**	**10/15/12**
	Dearborn	**10/1/11**	**10/1/12**
	Denver MNS	**1/27/12**	**1/27/13**
	Des Moines	**3/23/11**	**9/23/12**
	Fort Worth	**3/23/11**	**3/23/12**
	Garden City	**4/1/11**	**4/1/12**
	Hague	**3/18/11**	**3/23/12**
	Hutchinson	**3/23/11**	**3/23/12**
	Jersey City	**3/18/11**	**3/18/12**
	Louisville SC	**11/1/11**	**11/1/12**
	Lubbock	**3/18/11**	**3/18/12**
	Lucerne	**11/24/11**	**12/31/12**
	Milwaukee	**3/23/11**	**4/23/12**
	Montreal SC	**10/4/11**	**2/4/12**
	New York AMNH	7/4/11	1/8/12
	Omaha Zoo	6/1/11	5/31/12
	Philadelphia FI	**3/18/11**	**3/18/12**
	Pittsburgh CSC	**3/25/11**	**9/25/12**
	Portland OMSI	**6/15/11**	**12/15/12**
	Raleigh	**10/29/11**	**10/31/12**
	Sacramento Imx	**1/20/12**	**1/31/13**
	Saint Louis SC	**3/23/11**	**3/23/12**
	San Antonio 3D	**9/30/11**	**9/30/12**
	San Diego RHF	**3/18/11**	**3/18/12**
	Seattle PSC 2	**12/20/11**	**12/20/12**
	Shreveport	7/1/11	7/1/12
	Tampa MOSI	**3/18/11**	**6/18/12**
	Tijuana	**10/29/11**	**4/30/12**
	Toronto OSC	**3/25/11**	**9/25/12**
	Victoria DCI	**11/1/11**	**11/1/12**
	Washington NASM	6/1/11	6/1/12
	Winnipeg PP	**9/30/11**	**9/30/12**
	Zion	**10/1/11**	**10/1/12**
Tintin	**Raleigh**	**12/21/11**	**1/12**
ToFly	Taichung NMNS	1/1/12	12/31/12
	Washington NASM	7/1/76	
UWT3D	Albuquerque NMMMH	6/3/11	3/8/12
	Amneville	7/1/11	7/1/12
	Apple Valley Imx	**3/3/11**	**3/8/12**
	Berlin CS I	6/3/10	5/12
	Charleston CCAS	11/11/11	3/11/12
	Chongqing STM	10/20/11	11/20/12
	Cleveland	11/18/11	5/28/12
	Dongguan STM	3/1/11	2/12
	Fort Lauderdale	2/11/11	3/10/12
	Jersey City	7/1/11	1/31/12
	Kenner	9/1/11	9/1/12
	Krasnodar	8/17/11	8/17/12
	Memphis Pink	6/25/11	3/2/12
	Moscow BD KS	8/17/11	8/17/12
	Moscow DL KS	8/17/11	8/17/12
	Moscow Kar	8/17/11	8/17/12
	Moscow Khi KS	8/17/11	8/17/12
	Novosibirsk CP	8/17/11	8/17/12
	Penrith	7/23/11	1/23/12
	Portland OMSI	5/3/11	5/3/12
	Quebec	1/21/11	1/22/12
	Raleigh	**2/2/11**	**2/29/12**
	Saint Augustine	2/2/11	1/25/12
	Saint Petersburg Kar	8/17/11	8/17/12
	Saint Petersburg KS	8/17/11	8/17/12
	Saratov CP	8/17/11	8/17/12
	Seoul 63	6/1/11	5/19/12
	Taipei MCRC	12/10/11	6/9/12
	Toluca Cpl	**1/20/12**	**6/15/12**
	Ufa CP	8/17/11	8/17/12
	Voronezh CP	8/17/11	8/17/12
	Yekaterinburg CP	8/17/11	8/17/12
VOTDS	Baton Rouge LASM	3/1/11	3/1/12
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
WildOcea	Baltimore MSC	6/1/11	7/31/12
	Birmingham UK	**11/1/11**	**11/1/12**
	Fort Worth	**4/22/11**	**1/12/12**
	Galveston	**6/17/09**	**7/31/12**
	London BFI	**7/1/11**	**7/1/12**
	Sudbury	5/1/11	4/30/12
WTTR3D	Columbus COSI	6/1/11	5/31/12
	Denver MNS	**9/15/11**	**9/15/12**
	Jersey City	**7/1/11**	**7/1/12**
ZionCany	Zion	7/1/08	

January 2012 by Theater

Theater	Film	Open	Close
Al Khobar	Arabia3D	6/23/11	6/22/12
	JTM	10/11	3/12
Alamogordo	Everest	10/10/11	4/30/12
Albuquerque NMMMH	UWT3D	6/3/11	3/8/12
Amneville	**SeaRex**	**2/23/11**	**6/30/12**
	UWT3D	7/1/11	7/1/12
Apple Valley Imx	**MIGP**	**12/16/11**	**1/12**
	SeaRex	9/9/11	6/30/12
	UWT3D	**3/3/11**	**3/8/12**
Athens Eug	MOTN	5/3/11	5/2/12
Atlanta FMNH	**GP**	**1/2/12**	**3/16/12**
Atlantic City	**MIGP**	**12/16/11**	**1/12**
Austin TSHM	**MIGP**	**12/16/11**	**1/12**
	TA	**3/18/11**	**9/18/12**
Baltimore MSC	**Bears**	**1/1/12**	**2/28/12**

Theater	Film	Open	Close
	Pulse	**1/1/12**	**3/4/12**
	RME	11/11/11	9/12
	WildOcea	6/1/11	7/31/12
Batavia GQT	**MOTGL**	**1/14/11**	**1/13/13**
	SeaRex	10/14/11	6/30/12
Baton Rouge LASM	VOTDS	3/1/11	3/1/12
Beijing CSTM 3D	Everest	12/1/11	11/30/12
	MOTN	12/1/11	11/12
Berlin CS	AfricAdv	5/18/11	4/30/12
	LOF	5/18/11	5/18/12
	SeaRex	**1/1/12**	**6/30/12**
Berlin CS I	HaunCast	4/5/01	
	UWT3D	6/3/10	5/12
Birmingham AL	Rescue	1/12/12	7/12
	TA	**3/23/11**	**3/23/12**
Birmingham UK	**Mummies**	**11/1/11**	**11/1/12**
	SeaRex	10/22/11	6/12
	TA	**11/1/11**	**11/1/12**
	WildOcea	**11/1/11**	**11/1/12**
Bogota Mal	MTTM	3/1/11	2/12
	SeaRex	2/1/11	6/30/12
	Sharks3D	**1/1/12**	**6/30/12**
Bogota PA	**MIGP**	**12/16/11**	**1/12**
Boston MOS	Greece	10/1/11	9/30/12
	Rescue	6/17/11	1/12
	ROF	10/1/11	9/30/12
	TA	**3/18/11**	**3/18/12**
Bradford	**MIGP**	**12/16/11**	**1/12**
Branson	**MOTGL**	**3/17/11**	**12/31/12**
	Ozarks	1/93	12/13
	TA	**3/18/11**	**3/18/12**
Bucharest CC	**SeaRex**	**9/16/11**	**6/30/12**
Cairo MEC	**DinoAliv**	**1/1/12**	**7/1/12**
Casablanca	JTM	12/1/11	11/30/12
	MIGP	**12/16/11**	**1/12**
Cathedral City	**MIGP**	**12/16/11**	**1/12**
	SeaRex	10/14/11	6/30/12
Chandigarh	GCA	1/1/12	12/31/12
Chantilly	FightPil	12/10/04	7/12
	LOF	6/11/10	6/9/12
	MIGP	**12/16/11**	**1/12**
Charleston CCAS	UWT3D	11/11/11	3/11/12
Charleston SC	**HOTB**	**1/4/12**	**9/3/12**
Charlotte DP	**Mummies**	**11/11/11**	**11/11/12**
	TA	**3/18/11**	**3/18/12**
Chattanooga TA	**TA**	**9/30/11**	**9/30/12**
Chicago Imx	**MIGP**	**12/16/11**	**1/12**
	Rescue	8/20/11	1/26/12
Chicago MSI	RME	10/7/11	9/12
	TA	**3/18/11**	**3/18/12**
Chongqing STM	UWT3D	10/20/11	11/20/12
Cincinnati MC	MOTGL	7/14/10	7/2/12
	RME	10/14/11	9/12
	TA	**3/30/11**	**3/30/12**
Cleveland	**TA**	**3/18/11**	**3/30/12**
	UWT3D	11/18/11	5/28/12
Columbus COSI	**TA**	**12/26/11**	**12/26/12**
	WTTR3D	6/1/11	5/31/12
Columbus GA	**TA**	**3/30/11**	**3/30/12**
Copenhagen	CosmJour	10/14/11	3/30/12
	SeaRex	2/11/11	6/12
	TA	**10/15/11**	**10/15/12**
Corpus Christi	FightPil	2/3/05	7/12
	LOF	3/1/11	3/1/12
Dallas MNS	Dolphins	6/10/11	3/12/12
	Mummies	**3/23/11**	**3/12**
	SeaRex	5/26/11	6/30/12
	Sharks3D	11/2/11	6/30/12
Davenport Put I	SU	9/30/11	1/8/12
Dayton	FightPil	12/3/04	7/12
	Rescue	6/17/11	6/12
Dearborn	**MIGP**	**12/16/11**	**1/12**
	Rescue	10/1/11	10/12
	TA	**10/1/11**	**10/1/12**
Denver MNS	**DinoAliv**	**9/15/11**	**9/15/12**
	MOTGL	6/6/11	6/30/12
	TA	**1/27/12**	**1/27/13**
	WTTR3D	**9/15/11**	**9/15/12**
Des Moines	**MIGP**	**12/16/11**	**1/12**
	Mummies	**11/11/11**	**11/11/12**
	SeaRex	**1/6/12**	**6/30/12**
	TA	**3/23/11**	**9/23/12**
Detroit SC	Animalop	3/18/09	3/12
	DinoAliv	2/1/11	1/31/12
Dickson City GE	**MOTGL**	**2/1/11**	**1/31/13**
Dongguan STM	LOF	1/1/11	1/1/12
	UWT3D	3/1/11	2/12
Dubai MR	**MIGP**	**12/16/11**	**1/12**
Edmonton TWS	Rescue	10/8/11	6/7/12
Erie	JIAC	1/1/12	2/26/12
Fort Lauderdale	**MIGP**	**12/16/11**	**1/12**
	SeaRex	9/5/11	6/30/12
	UWT3D	2/11/11	3/10/12
Fort Worth	**BTBW**	**12/26/11**	
	PolarExp	11/18/11	1/2/12
	TA	**3/23/11**	**3/23/12**
	WildOcea	**4/22/11**	**1/12/12**
Fujisawa	LOF	11/2/11	4/22/12
Galveston	Arabia3D	1/1/12	12/31/12
	Bugs	10/11	3/12
	Rescue	**8/13/11**	**3/11/12**
	SeaRex	**5/28/11**	**6/30/12**
	Sharks3D	**1/1/12**	**6/30/12**
	WildOcea	**6/17/09**	**7/31/12**
Garden City	**TA**	**4/1/11**	**4/1/12**
Garza Garcia	SeaRex	12/2/10	6/30/12
Gatineau	RME	9/30/11	9/12
Glasgow	FMTTM	6/6/09	5/31/12
	MIGP	**12/16/11**	**1/12**
Grand Canyon DCI	GC	11/1/99	12/13
Grand Rapids Cel	MOTGL	5/6/11	4/1/12
Hague	Arabia3D	6/15/11	2/13/12
	Dolphins	**10/11/11**	**12/31/12**
	TA	**3/18/11**	**3/23/12**
Hampton VASC	LOF	10/15/10	
	MIGP	**12/16/11**	**1/12**
Harrisburg	**MIGP**	**12/16/11**	**1/12**
Hartberg	SeaRex	7/1/11	6/30/12
	Sharks3D	**4/22/10**	**6/12**
Hartford CSC	Bugs	6/25/11	3/12
	LOF	7/8/10	6/30/12
	SeaRex	**12/18/10**	**6/30/12**
Hong Kong SM	SeaRex	9/1/11	6/30/12
Houston MNS	SeaRex	1/7/11	6/12
Huntsville USSRC	LOF	3/7/11	3/7/12
Hutchinson	**TA**	**3/23/11**	**3/23/12**
Indianapolis Imx	**MIGP**	**12/16/11**	**1/12**
	Rescue	1/20/12	5/31/12
Jackson MS	FMTTM	2/15/11	2/14/12
	HOTB	**12/1/10**	**3/12**
Jakarta	JTM	10/11	3/12
Jersey City	**TA**	**3/18/11**	**3/18/12**
	UWT3D	7/1/11	1/31/12
	WTTR3D	**7/1/11**	**7/1/12**
Kagoshima	**SeaRex**	**1/2/12**	**6/30/12**
Kaohsiung	FMTTM	7/1/11	2/28/12
Katoomba	WATE	6/1/97	
Katowice CC	LOF	9/15/11	9/15/12
	SeaRex	**4/27/11**	**6/30/12**
Kenner	UWT3D	9/1/11	9/1/12
Kolkata SC	Amazon	12/22/11	6/21/12
Koriyama	**SeaRex**	**1/23/12**	**6/30/12**
Krakow CC	LOF	9/15/11	9/15/12
	SeaRex	**4/27/11**	**6/30/12**
Krasnodar	UWT3D	8/17/11	8/17/12
Kuwait SCK	**Arabia3D**	**5/25/10**	**3/12**
	JTM	10/11	3/12
	MTTM	6/19/11	2/29/12
	SeaRex	**2/18/11**	**6/30/12**
Lehi	DinoAliv	6/1/11	5/31/12
	DPTP	11/4/11	11/12
	Rescue	9/16/11	4/30/12
Leon Exp	SeaRex	12/1/11	6/30/12
Loch Lomond	LOLL	7/24/02	
Lodz CC	LOF	9/15/11	9/15/12
	SeaRex	**4/27/11**	**6/30/12**
London BFI	**DinoAliv**	**7/1/11**	**7/1/12**
	MIGP	**12/16/11**	**1/12**
	Mummies	**7/1/11**	**7/1/12**
	WildOcea	**7/1/11**	**7/1/12**
Los Angeles CSC	Arabia3D	5/27/11	6/3/12
Louisville SC	**TA**	**11/1/11**	**11/1/12**
Lubbock	Bears	9/23/11	3/31/12
	TA	**3/18/11**	**3/18/12**
Lucerne	**RATW**	**11/1/10**	**12/31/12**
	SeaRex	**9/15/11**	**6/30/12**
	TA	**11/24/11**	**12/31/12**
Lucknow	MOTN	7/3/11	1/2/12
McMinnville	FightPil	3/21/07	7/12
	LOF	7/7/10	6/18/12
Melbourne MV	JTM	8/23/11	1/1/12
	MIGP	**12/16/11**	**1/12**
Memphis Pink	UWT3D	6/25/11	3/2/12
Milwaukee	**TA**	**3/23/11**	**4/23/12**
Mobile	ALBT	10/1/11	1/12
	SeaRex	**1/28/12**	**6/30/12**
Montreal SC	**TA**	**10/4/11**	**2/4/12**
Moscow BD KS	UWT3D	8/17/11	8/17/12
Moscow DL KS	UWT3D	8/17/11	8/17/12
Moscow Kar	UWT3D	8/17/11	8/17/12
Moscow Khi KS	UWT3D	8/17/11	8/17/12
Moscow Nes	LOF	10/17/11	10/31/12
Natick JF	**MIGP**	**12/16/11**	**1/12**
New Delhi ICC	ND		
New Orleans	HOTB	8/29/06	
New York AMNH	TA	7/4/11	1/8/12
Niagara Can DCI	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Noblesville GQT	**MOTGL**	**2/23/11**	**1/13/13**
	SeaRex	10/14/11	6/30/12
Norwalk	BTBW	4/8/11	6/3/12
	CRA	9/6/11	1/12/12
	SeaRex	1/13/12	6/3/12
	SFTGS	1/13/12	6/3/12
Novosibirsk CP	UWT3D	8/17/11	8/17/12
Nuremberg	**D&W3D**	**1/1/12**	**6/30/12**
	OW3D	**1/1/12**	**6/30/12**
	SeaRex	**1/1/12**	**6/30/12**
Oklahoma City SMO	**Extreme**	**9/4/11**	**3/5/12**
Omaha Zoo	JIAC	8/1/11	1/31/12
	TA	6/1/11	5/31/12
Orlando SC	Animalop	5/15/11	5/15/12
	Arabia3D	8/20/11	9/15/12
Oulu	**DinoAliv**	**1/1/12**	**12/31/12**
	Pulse	2/1/11	1/31/12
Paris Geo	JTM	11/1/11	1/1/12
	SeaRex	**2/1/11**	**6/30/12**
Penrith	Rheged	7/1/00	
	UWT3D	7/23/11	1/23/12
Pensacola NAM	FightPil	6/8/11	7/12
	MOF	11/8/96	
	SU	12/15/11	12/15/12
Philadelphia FI	CRA	9/6/11	9/5/12
	MIGP	**12/16/11**	**1/12**
	TA	**3/18/11**	**3/18/12**
Phoenix ASC	Dolphins	9/10/11	2/2/12
Pittsburgh CSC	Animalop	1/1/10	1/2/12
	RME	11/25/11	9/12
	TA	**3/25/11**	**9/25/12**

Theater	Film	Open	Close
Poitiers Imax	Everest	12/17/11	1/13/13
	HOTB	2/1/11	1/31/12
Port of Spain	**MIGP**	**12/16/11**	**1/12**
Portage GQT	**MOTGL**	**2/16/11**	**1/13/13**
	SeaRex	10/14/11	6/30/12
Portland OMSI	**TA**	**6/15/11**	**12/15/12**
	UWT3D	5/3/11	5/3/12
Poznan CC	LOF	9/15/11	9/15/12
	SeaRex	**4/27/11**	**6/30/12**
Prague CC	**SeaRex**	**1/1/12**	**6/30/12**
Quebec	**MIGP**	**12/16/11**	**1/12**
	Rescue	9/9/11	3/6/12
	UWT3D	1/21/11	1/22/12
Raleigh	**BTBW**	**4/8/11**	
	FON	**9/11**	**3/12**
	Hubble3D	1/1/11	3/12
	MIGP	**12/16/11**	**1/12**
	MIGP	**12/16/11**	**1/12**
	TA	**10/29/11**	**10/31/12**
	Tintin	**12/21/11**	**1/12**
	UWT3D	**2/2/11**	**2/29/12**
Reading JF	**MIGP**	**12/16/11**	**1/12**
Regina	Arabia3D	10/7/11	4/6/12
Reno Fleisch	**HOTB**	**6/1/11**	**5/31/12**
Richmond SMV	HOTB	9/10/11	1/31/12
Rochester MSC	MOTGL	4/17/10	3/12
	Mummies	4/11/11	4/8/12
	ROF	**12/1/11**	**11/30/12**
Sacramento Imx	**MIGP**	**12/16/11**	**1/12**
	TA	**1/20/12**	**1/31/13**
Saint Augustine	LOF	9/30/11	9/30/12
	MIGP	**12/16/11**	**1/12**
	Rescue	9/30/11	9/30/12
	UWT3D	2/2/11	1/25/12
Saint John's JGC	**DinoAliv**	**7/1/11**	**7/1/12**
Saint Louis SC	MTTM	10/29/09	6/12
	Rescue	**7/1/11**	**1/31/12**
	TA	**3/23/11**	**3/23/12**
Saint Paul SMM	Amazon	9/23/11	2/16/12
Saint Petersburg Kar	UWT3D	8/17/11	8/17/12
Saint Petersburg KS	UWT3D	8/17/11	8/17/12
Salt Lake City Clark	**MIGP**	**12/16/11**	**1/12**
San Antonio 2D	Alamo		
San Antonio 3D	LOF	3/16/11	3/1/12
	TA	**9/30/11**	**9/30/12**
San Diego NHM	SeaRex	12/1/11	6/30/12
	Sharks3D	12/1/11	6/30/12
San Diego RHF	**AIWC**	**12/14/11**	**9/30/12**
	CRA	**12/14/11**	**12/9/12**
	Dolphins	**12/14/11**	**9/30/12**
	JIAC	**12/14/11**	**9/30/12**
	LivingSe	**12/14/11**	**9/30/12**
	Rescue	**1/6/12**	**4/20/12**
	TA	**3/18/11**	**3/18/12**
San Jose Tech	**Arabia3D**	**2/12/10**	**3/12**
San Simeon DCI	HCBTD	8/17/96	
Saratov CP	UWT3D	8/17/11	8/17/12
Schenectady	**Mummies**	**11/1/11**	**4/30/12**
Seattle PSC 2	**MIGP**	**12/16/11**	**1/12**
	RME	10/14/11	9/12
	SeaRex	**1/17/12**	**6/30/12**
	TA	**12/20/11**	**12/20/12**
Seoul 63	LOF	9/1/11	5/19/12
	Rescue	12/4/11	5/20/12
	UWT3D	6/1/11	5/19/12
Shanghai STM 3D	JTM	11/1/11	10/31/12
Shari	FSOS		
Shreveport	TA	7/1/11	7/1/12
Simpsonville GE	**MOTGL**	**2/1/11**	**1/31/13**
Singapore DC	Rescue	8/1/11	11/1/12
Singapore SC	JIAC	1/1/12	4/30/12
Sinsheim	**Arabia3D**	**10/20/11**	**12/31/12**
	GCA	**10/31/09**	**1/4/12**
	LOF	4/7/11	4/14/12
Speyer Dome	**Dolphins**	**1/12**	**12/12**
	MOF	**12/5/11**	**12/31/12**
	MOTN	**1/1/12**	**12/31/12**
Spokane RP	Arabia3D	9/9/11	3/31/12
	Dolphins	7/1/11	6/30/12
	GCA	7/1/11	6/30/12
	JIAC	7/1/11	6/30/12
Sudbury	Dolphins	7/15/11	6/30/12
	LOF	10/3/11	4/14/12
	SeaRex	**1/20/12**	**6/30/12**
	WildOcea	5/1/11	4/30/12
Sydney WBS	**MIGP**	**12/16/11**	**1/12**
Syracuse	MOTGL	7/2/11	7/1/12
Taichung NMNS	ToFly	1/1/12	12/31/12
Taipei AM	MOTGL	7/20/11	6/30/12
	SC	1/1/12	12/31/12
	SeaRex	10/10/11	6/30/12
Taipei MCRC	UWT3D	12/10/11	6/9/12
Taipei Mir	**MIGP**	**12/16/11**	**1/12**
Tampa MOSI	CRA	11/11/11	5/10/12
	MIGP	**12/16/11**	**1/12**
	Rescue	8/12/11	2/12/12
	TA	**3/18/11**	**6/18/12**
Tempe Har	**MIGP**	**12/16/11**	**1/12**
Tianjin STM	FMTTM	4/1/11	3/31/12
Tijuana	Animalop	7/1/10	7/12
	TA	**10/29/11**	**4/30/12**
Toluca Cpl	**UWT3D**	**1/20/12**	**6/15/12**
Toronto OP	Bugs	5/21/11	4/12
Toronto OSC	RME	10/1/11	9/12
	TA	**3/25/11**	**9/25/12**
Toyohashi	**SeaRex**	**9/1/11**	**6/30/12**
Ufa CP	UWT3D	8/17/11	8/17/12
Valencia Spn	**MOTN**	**1/1/11**	**12/31/12**
Vancouver TWS	DinoAliv	7/30/11	7/31/12
Victoria DCI	SeaRex	9/2/11	6/30/12
	TA	**11/1/11**	**11/1/12**
Voronezh CP	UWT3D	8/17/11	8/17/12
Vulcania	Vulcania	2/22/02	
Warsaw CC	LOF	9/15/11	9/15/12
	SeaRex	**4/27/11**	**6/30/12**
Washington NASM	LOF	6/11/10	6/8/12
	TA	6/1/11	6/1/12
	ToFly	7/1/76	
Washington NMNH	GCA	11/12/10	1/12
West Nyack Imx	**MIGP**	**12/16/11**	**1/12**
Winnipeg PP	**TA**	**9/30/11**	**9/30/12**
Yekaterinburg CP	UWT3D	8/17/11	8/17/12
Zion	**TA**	**10/1/11**	**10/1/12**

Key to Film Abbreviations

Film	Title	Year		Dist
300	300	2007		WB
ABVI	Astro Boy versus IGZA	2005		SAR
AfricAdv	African Adventure 3D	2007	3D	nWP
Aftersho	Aftershock	2010		HBMC
AIA3D	Adventures in Animation 3D	2004	3D	BFI
AIW	Alice in Wonderland	2010	3D	WDP
AIWC	Adventures in Wild California	2000		MFF
Alamo	Alamo: The Price of Freedom	1988		MFF
ALBT	Australia: Land Beyond Time	2002		HMNS
Alps	Alps: Giants of Nature, The	2007		NGD
Animalop	Animalopolis	2008	3D	K2
AntBully	Ant Bully, The	2006	3D	WB
AOTD	Aliens of the Deep	2005	3D	BVP
Apollo13	Apollo 13	2002		UP
AR	Adrenaline Rush	2002		SHE
Arabia3D	Arabia 3D	2010	3D	MFF
Avatar	Avatar	2009	3D	FOX
BATB	Beauty and the Beast	2002		BVP
BB	Batman Begins	2005		WB
Bears	Bears	2001		PCI
Beowulf	Beowulf	2007	3D	PPC
BTBW	Born to Be Wild	2011	3D	IMAX
Bugs	Bugs!	2003	3D	SKF
C&A	Cowboys & Aliens	2011		PPC
Cars2	Cars 2	2011	3D	WDP
CATCF	Charlie and the Chocolate Factory	2005		WB
ChriCarol	Christmas Carol, A	2009	3D	BVP
CM	Country Music: The Spirit of America	2003		GSF
Contagio	Contagion	2011		WB
CosmJour	Cosmic Journey: Through Hubble and Cassini	2012	3D	B&D
CRA	Coral Reef Adventure	2003		MFF
CWACOM	Cloudy With a Chance of Meatballs	2009	3D	SPE
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL
DarkKnig	Dark Knight, The	2008		WB
DinoAliv	Dinosaurs Alive	2007	3D	GSF
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D	SHE
Dolphins	Dolphins	2000		MFF
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI
DS3D	Deep Sea 3D	2006	3D	IMAX
DTESS	Day the Earth Stood Still, The	2008		FOX
EagleEye	Eagle Eye	2008		DW
ELS	Extra-Large Shorts	2007		SW
Everest	Everest	1998		MFF
Extreme	Extreme	1999		GSF
FastFive	Fast Five	2011		UP
FD5	Final Destination 5	2011		WB
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
FlyMons	Flying Monsters 3D	2011	3D	NGD
FMTTM	Fly Me to the Moon	2008	3D	K2
FOAP	Founding of a Party, The	2011		CFG
FON	Forces of Nature	2004		NGD
FSODG	Flying Swords of Dragon Gate	2011	3D	CFG
FSOS	Four Seasons of Shiretoko	1988		unk
Furusato	Furusato: World Heritage Viewed From Space	2010	3D	SAR
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF
GE999	Galaxy Express 999	2007		TAC
GOTA	Ghosts of the Abyss	2003	3D	BVP
GP	Greatest Places, The	1998		MFF
Greece	Greece: Secrets of the Past	2006		MFF

Film	Title	Year		Dist
GreeHorn	Green Hornet, The	2011	3D	SPE
HappyFee	Happy Feet	2006		WB
HappyFe2	Happy Feet Two	2011	3D	WB
HaunCast	Haunted Castle	2001	3D	NGD
HCBTD	Hearst Castle: Building the Dream	1996		NGD
Horses	Horses: The Story of Equus	2002		IMAX
HOTB	Hurricane on the Bayou	2006		MFF
HPDH1	Harry Potter and the Deathly Hallows, Part I	2010		WB
HPDH2	Harry Potter and the Deathly Hallows, Part II	2011	3D	WB
HPGOF	Harry Potter and the Goblet of Fire	2005		WB
HPHBP	Harry Potter and the Half-Blood Prince	2009	3D	WB
HPOOTP	Harry Potter and the Order of the Phoenix	2007		WB
HPPOA	Harry Potter and the Prisoner of Azkaban	2004		WB
HTTYD	How to Train Your Dragon	2010	3D	PPC
Hubble3D	Hubble 3D	2010	3D	IMAX
IAmLegen	I Am Legend	2007		WB
IANF	I Am Number Four	2011		WDP
Inceptio	Inception	2010		WB
India	India: Kingdom of the Tiger	2002		PCI
IronMan2	Iron Man 2	2010		PPC
JGWC	Jane Goodall's Wild Chimpanzees	2002		MFF
JIAC	Journey into Amazing Caves	2001		MFF
JonasBro	Jonas Brothers: The 3D Concert Experience	2009	3D	WDP
JTM	Journey to Mecca	2009		SKF
KFP	Kung Fu Panda	2008		PPC
KFP2	Kung Fu Panda 2	2011	3D	PPC
Kilimanj	Kilimanjaro	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		NGD
LBC	Light Before Christmas, The	2008		CGI
LIAD	Life in a Day	2011		NGD
LionKing	Lion King, The	2002		BVP
LivingSe	Living Sea, The	1994		MFF
LOF	Legends of Flight	2010	3D	K2
LOLL	Legend of Loch Lomond, The	2002		SKF
LOTF	Legend of the Forest: Special Edition	2003		BFI
LOTG	Legend of the Guardians	2010	3D	WB
M3D	Misadventures in 3D	2003	3D	NGD
Madagasc	Madagascar: Escape 2 Africa	2008		PPC
MagDes	Magnificent Desolation	2005	3D	IMAX
MatrxRel	Matrix Reloaded, The	2003		WB
MatrxRev	Matrix Revolutions, The	2003		WB
Megamind	Megamind	2010	3D	PPC
MIGP	Mission Impossible: Ghost Protocol	2011		PPC
MJTA	Magic Journey to Africa	2010	3D	OM
MNM	Mars Needs Moms!	2011	3D	WDP
MOF	Magic of Flight, The	1997		MFF
MOTGL	Mysteries of the Great Lakes	2008		SN
MOTN	Mystery of the Nile	2005		MFF
MTTM	Molecules to the Max	2009	3D	SKF
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
MVA	Monsters vs. Aliens	2009	3D	PPC
MysticInd	Mystic India	2005		GSF
NASCAR	NASCAR 3D	2004	3D	IMAX
NATM	Night at the Museum	2006		FOX
NATM2	Night at the Museum 2: Battle of the Smithsonian	2009		FOX
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
Ojarumar	Ojarumaru	2009		SAR
OpenSeas	Open Season	2006	3D	SPE
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
PA2	Paranormal Activity 2	2010		PPC
PIB	Puss in Boots	2011	3D	PPC
PolarExp	Polar Express, The	2004	3D	WB
POP	Prince of Persia: The Sands of Time	2010		WDP
Poseidon	Poseidon	2006		WB
POTCOST	Pirates of the Caribbean: On Stranger Tides	2011	3D	WDP
PrehPark	Prehistoric Park	2009		D&D
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Pulse	Pulse: A Stomp Odyssey	2002		GSF
QuantQue	Quantum Quest	2010	3D	J9P
RATW	Ride Around the World	2006		GSF
RBSFF	Really Big Short Film Festival, The	2007		
REA	Resident Evil: Afterlife	2010	3D	SPE
RealStee	Real Steel	2011		WDP
Rescue	Rescue 3D	2011	3D	K2
Rheged	Rheged: The Lost Kingdom	2000		unk
RME	Rocky Mountain Express	2011		SLC
Roar	Roar: Lions of the Kalahari	2003	3D	NGD
Robots	Robots	2005		FOX
ROF	Ring of Fire	1991		MFF
RovMars	Roving Mars	2006		BVP
SacrPlan	Sacred Planet	2004		BVP
SAL	Shine A Light	2008		PPC
SammyAdv	Sammy's Adventures: The Secret Passage	2010	3D	nWP
Sanctum	Sanctum	2011	3D	UP
SC	Storm Chasers	1995		MFF
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
SeaRex	Sea Rex: Journey to a Prehistoric World	2010	3D	3DED
Sector7	Sector 7	2011	3D	CJE
SFTGS	Search for the Great Sharks	1992		MFF
Sharks3D	Sharks 3D	2004	3D	3DEL
Shrek4	Shrek Forever After	2010	3D	PPC
Skydance	Skydance	2002		BFI
SM2	Spider-Man 2	2004		SPE
SM3	Spider-Man 3	2007		SPE
SOSPl	SOS Planet	2002	3D	NGD
SpaceEle	Space Elevator	2007		WCL
SpaceSta	Space Station	2002	3D	IMAX
SpeedRac	Speed Racer	2008		WB
StarTrek	Star Trek	2009		PPC
SU	Straight Up: Helicopters in Action	2002		SKF
SuckPunc	Sucker Punch	2011	3D	WB
Super8	Super 8	2011		PPC
SuperRet	Superman Returns	2006	3D	WB
SVTS	Santa Vs. The Snowman	2002	3D	IMAX
SWC	Spiderwick Chronicles, The	2008		PPC
SWII	Star Wars Episode II	2002		FOX
TA	Tornado Alley	2011	3D	GSF
TDOTM	Transformers: Dark of the Moon	2011	3D	PPC
Texas	Texas: The Big Picture	2003		TSHM
ThisIsIt	This Is It	2009		SPE
Thor	Thor	2011	3D	PPC
Tintin	Adventures of Tintin: Secret of the Unicorn	2011	3D	PPC
ToFly	To Fly!	1976		MFF
TopSpeed	Top Speed	2003		MFF
TOTG	Treasure of the Gods: Zion Canyon (aka ZC)	2005		BFI
ToyStor3	Toy Story 3	2010	3D	WDP
TP	Treasure Planet	2002		BVP
Transfor	Transformers	2007		PPC
TronLeg	Tron Legacy	2010	3D	WDP
TROTF	Transformers: Revenge of the Fallen	2009		PPC
TwiEclip	Twilight Saga: Eclipse	2010		SE
U23D	U2 3D	2008	3D	NGD
UnderSea	Under The Sea 3D	2009	3D	IMAX
UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D	K2
UX	Ultimate X	2002		BVP
VanGogh	Van Gogh: Brush with Genius	2009		MFF
Vendetta	V For Vendetta	2006		WB
Vikings	Vikings	2004		GSF
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
Watchmen	Watchmen	2009		WB
WATE	Wild Australia: The Edge	1997		MSI
WildOcea	Wild Ocean	2008	3D	GSF
WilDream	Wildest Dream, The	2010		NGD
WS3D	Wild Safari 3D	2005	3D	NGD
WTTR3D	Waking the T-Rex: The Story of Sue 3D	2010	3D	GSF
WTW	Wired to Win	2005		NGD
WTWTA	Where the Wild Things Are	2009		WB
YBS	Young Black Stallion, The	2003		BVP
ZionCany	Zion Canyon (aka TOTG)	1994		BFI

January 2012 Bookings Count

#	Film	#	Film	#	Film	#	Film
45	TA	5	MOTN	2	SU	1	Hubble3D
41	SeaRex	5	Sharks3D	2	ToFly	1	LivingSe
35	MIGP	4	Animalop	1	AfricAdv	1	LOLL
32	UWT3D	4	CRA	1	AIWC	1	ND
21	LOF	4	FMTTM	1	Alamo	1	OW3D
16	Rescue	4	GCA	1	ALBT	1	Ozarks
12	MOTGL	3	BTBW	1	CosmJour	1	PolarExp
10	Arabia3D	3	Bugs	1	D&W3D	1	RATW
8	DinoAliv	3	Everest	1	DPTP	1	Rheged
7	Dolphins	3	MTTM	1	Extreme	1	SC
7	JTM	3	WTTR3D	1	FON	1	SFTGS
7	Mummies	2	Amazon	1	FSOS	1	Tintin
7	RME	2	Bears	1	GC	1	VOTDS
6	HOTB	2	MOF	1	GP	1	Vulcania
6	WildOcea	2	Niagara	1	Greece	1	WATE
5	FightPil	2	Pulse	1	HaunCast	1	ZionCany
5	JIAC	2	ROF	1	HCBTD		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3D Consortium Ltd
6137 Case Ave
N. Hollywood, CA 91606
USA
Tel: 213 446 6618

3D Entertainment Distribution Ltd. **3DED**
Ibex House 61-65 Baker Street
Weybridge, Surrey KT13 8AH UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

3D Entertainment Films Ltd.
Ibex House 61-65 Baker Street
Weybridge, Surrey KT13 8AH UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

Arcane Pictures
20 Clarendon Road
London, W113AB UNITED KINGDOM
Tel: +44-207-244-6590

Atlantic Productions
Brook Green House
4 Rowan Road, Hammersmith
London, W6 7DU UNITED KINGDOM
Tel: +44 20 8735 9300
Fax: +44 20 8735 9333
www.atlanticproductions.co.uk

BIG & Digital **B&D**
2900 Sunridge Heights Pkwy., #1218
Henderson, NV 89052 USA
Tel: 502-212-1559
http://biganddigital.com/

Big Films, Inc. **BFI**
1066 Boucher Crescent
Manotick, ON K4M 1B3
CANADA
Tel: 613-692-9856
Fax: 613-692-9857
www.bigfilms.ca

Blaze Digital Cinema Works
1771 Post Road East, #164
Westport, CT 06880 USA
Tel: 203-292-5745
Fax: 203-404-4998
http://blazedigitalcinema.com/

Blue Man Productions
432 Layfayette St. Frnt 1
New York, NY 10003-6917
USA
Tel: 212-226-6366
Fax: 212-226-6609
www.blueman.com/

Camera Lucida Productions
89, rue Oberkampf
Paris, 75011 FRANCE
Tel: 33-1-49 29 51 90
www.cameralucida.fr/

China Film Group
25 Xin Wai Street
Beijing, 100088 CHINA
Tel: +86 010 6225 4488
Fax: +86-10-6225-1044
www.chinafilm.com/

Cinema Group, Inc. **CGI**
464 S. Ranch Drive
Alpine, UT 84004 USA
Tel: 801-772-0860

Cosmic Picture
270 Lafayette Street, Suite 710
New York, New York 10012
USA
Tel: 917-322-9609
www.cosmicpicture.com

Deluxe Laboratories
5433 Fernwood Avenue
Hollywood, CA 90027 USA
Tel: 323-960-3600
www.bydeluxe.com

Denver Museum of Nature and Science
2001 Colorado Boulevard
Denver, CO 80205-5732
USA
Tel: 303-322-7009
Fax: 303-370-6044
www.dmns.org/

Desert IMAX Theater
68-510 East Palm Canyon Drive
Cathedral City, CA 92234
USA
Tel: 760-324-7333
Fax: 760-324-2787
www.desertimax.org/

DreamWorks Animation
100 Universal Plaza
Universal City, CA 91608
USA
Tel: 818-733-7000
Fax: 818-733-9918
www.dreamworks.com/

Eastman Kodak Company
1700 Dewey Avenue
Rochester, NY 14650-1922
USA
www.kodak.com

Giant Screen Cinema Association
26 Lakewood Landing Drive
Lake Anna, VA 23024 USA
www.giantscreencinema.com

Giant Screen Films **GSF**
990 Grove St., Suite 200
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.gsfilms.com

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799
USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1
CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

Jupiter 9 Productions, Inc. **J9P**
PO Box 6551
Woodland Hills, CA 91365
USA
Tel: 818-679-4484
http://jupiter9productions.com

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540
www.k2communications.com/

Kallisti Media
8530 Wilshire Blvd, Ste 550
Beverly Hills, CA 90211
USA
http://kallistimedia.com/

Lark International Multimedia, Ltd.
18/F, Asian House
1 Hennessy Road
Hong Kong, CHINA
Tel: +852-2738 4400
Fax: +852-2735 3181
www.lark.com.hk

Laser Light Engines, Inc.
8 C Industrial Way
Salem, NH 03079 USA
Tel: 603-952-4550
Fax: 603-952-4545
www.laserlightengines.com

Legendary Pictures
4000 Warner Blvd.
Building 76
Burbank, CA 91522 USA
www.legendarypictures.com

Lightstorm Entertainment
919 Santa Monica Boulevard
Santa Monica, CA 90401
USA
Tel: 310-656-6100
Loch Ness Productions
P. O. Box 924
Nederland, CO 80466-0924
USA
Tel: 303-642-7250
Fax: 303-642-7249
www.lochnessproductions.com

Lumiere Pavilions
GreenLake Place, Tower 3, 5/F
105 Yaojiayuan Road
Beijing, 100025 CHINA
Tel: +86-10-5979-2396
Fax: +86-10-5928-2485
www.cmgplex.com/en/

MacGillivray Freeman Films, Inc. **MFF**
PO Box 205
Laguna Beach, CA 92652
USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Melrae Pictures
4047 Pillsbury Ave
Minneapolis, MN 55409
USA
www.melraepictures.com

MSI Distribution **MSI**
5156 Somerset Drive
Prairie Village, KS 66207
USA
Tel: 913-648-5886
Fax: 913-648-6141

N3D Land Production
10 place du theatre
Sevres, 92310 FRANCE
Tel: + 33-6 88 88 87 78
www.n3Dland.com

National Film Board of Canada
3155 Cote de Liesse Road
Saint Laurent, QC H4N 2N4
CANADA
Tel: 514-283-9441
Fax: 514-496-1895
www.nfb.ca

National Geographic Cinema Ventures
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7665
Fax: 202-775-6517
http://movies.nationalgeographic.com/movies/

National Geographic Cinema Ventures Distribution **NGD**
161 6th Avenue, 15th Floor
New York, NY 10013 USA
Tel: 212-224-8468
Fax: 212-741-0374
http://movies.nationalgeographic.com/movies/

Paramount Pictures Corporation **PPC**
5555 Melrose Avenue
Hollywood, CA 90038-3197
USA
Tel: 323-956-5000
www.paramount.com

Pretend Entertainment
PO Box 1548
Santa Monica, CA 90406
USA
Tel: 818-896-6303
http://pretendentertainment.com/

Primesco Communications, Inc. **PCI**
4342 Sherbrooke West
Montreal, QC H3Z 1E3
CANADA
Tel: 514-874-9551
Fax: 514-874-9068
www.primesco.com

Productions Thalie
1220 Albert Lozeau
Quebec, QC G1T 1H4
CANADA
Tel: 418-694-3005
Fax: 418-694-1115
www.productionsthalie.com

RPG Productions, Inc.
632 South Glenwood Place
Burbank, CA 91505 USA
Tel: 818-848-0240
Fax: 818-848-2846
www.rpgproductions.com/

Sanborn Theatres, Inc.
13 Corporate Plaza, Suite 110
Newport Beach, CA 92660
USA
Tel: 949-640-2370
Fax: 949-640-7816
www.themovieexperience.com/

Sarai, Inc. **SAR**
Urban Shibakoen 4th Fl
3-1-13 Shibakoen, Minato-Ku
Tokyo, 105-0011 JAPAN
Tel: +81-3-5777-5206
Fax: +81-3-5777-5207
www.sarai-inc.com/

Science North **SN**
100 Ramsey Lake Road
Sudbury, ON P3E 5S9
CANADA
Tel: 705-522-3701
Fax: 705-522-4954
www.sciencenorth.ca

SK Films, Inc. **SKF**
Pinewood Toronto Studios
225 Commissioners Street, Suite 303
Toronto, ON M4M 0A1
CANADA
Tel: 416-367-0440
Fax: 647-837-3350
www.skfilms.ca

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8392
Fax: 212-833-8570
www.sonyclassicslgf.com

Sony Pictures Entertainment **SPE**
10202 West Washington Blvd
Culver City, CA 90232-3195
USA
Tel: 310-244-4000

Stephen Low Distribution, Inc.
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

Stereoscope, LLC
727 North Victory Blvd.
Burbank, CA 91502 USA
Tel: 818-729-0372
Fax: 818-729-0374
http://stereo3d.tv

Summit Entertainment
1630 Stewart Street, Suite 120
Santa Monica, CA 90404
USA
Tel: 310-309-8400
www.summit-ent.com/

SV2 Studios
4836-D Tower Road
Greensboro, NC 27410 USA
Tel: 336-202-4777
www.sv2studios.com/

Tandem Motion Picture Studios
2929 N. Thanksgiving Way, Ste 5
Lehi, UT 84043 USA
Tel: 801-766-5025
www.tandemmps.com/

Directory, cont'd

Technicolor, Inc.
1763 Flower Street
Glendale, CA 91201 USA
Tel: 818-539-2350
www.technicolor.com

Telus World of Science Calgary
PO Box 2100, Station M, #73
Calgary, AB T2P 2M5 CANADA
Tel: 403-221-3700
Fax: 403-237-0186
www.calgaryscience.ca

Themed Entertainment Association
175 East Olive Avenue, Suite 304
Burbank, CA 91510-1148 USA
Tel: 818-843-8497
Fax: 818-843-8477
www.teaconnect.org

UltraStar Cinemas
1060 Joshua Way
Vista, CA 92081 USA
Tel: 760-597-5777
www.ultrastarmovies.com

Universal Pictures **UP**
100 Universal City Plaza
Universal City, CA 91608 USA
Tel: 818-777-1000
Fax: 818-622-0407
www.universalstudios.com

Vortex Immersion Media
600 Moulton Ave., Studio 203
Los Angeles, CA 90031 USA
www.vorteximmersion.com

Walden Media
1888 Century Park East, 14th Floor
Los Angeles, CA 90067 USA
Tel: 310-887-1000
Fax: 310-887-1063
www.walden.com

Walt Disney Company **WDP**
500 S. Buena Vista St.
Burbank, CA 91521 USA
Tel: 818-560-2039

Warner Bros. **WB**
4000 Warner Blvd.
Burbank, CA 91522 USA
Tel: 818-954-6000
www2.warnerbros.com

WingNut Films
PO Box 15 208, Miramar
Wellington, 6003 NEW ZEALAND
Tel: +64-4-388-9939
Fax: +64-4-388-9449
www.wingnutfilms.co.nz

Yes/No Productions
38 Ship Street
Brighton, BN1 1AB UNITED KINGDOM
Tel: +44 1273 736555
Fax: +44 1273 737538

Classified Ads

POSITIONS OPEN

Manager, **Marketing Manager**, **Director of Operations**, and **Projectionist** sought for **IMAX Theatre Dubai**.

This standalone theatre will open in January 2012. With the tallest screen in the region and a capacity of 530 seats, this theater will operate predominantly as an institutional theater showing classic IMAX films. Due to its location, several marketing initiatives will need to be implemented immediately with school groups, tour operators and corporations.

The IMAX theatre will also show Hollywood DMR films in the evening.

Interested candidates should send their resumes to gamarsy@primesco.com

~~~~~~~~~~~~~~~~

IMAX Projection Manager

Smithsonian Enterprises, a division of the **Smithsonian Institution** located in Washington, DC, is currently seeking an experienced IMAX Projection Manager. The IMAX Projection Manager is responsible for all facets of technical operations within the Smithsonian IMAX Theaters, as well as the supervision of the IMAX projection team.

Duties include, but are not limited to, the following:
• Oversees all theater technical operations, including scheduling/supervision of projectionists and required technical maintenance for all equipment within the IMAX Theaters (projection, computers, sound, lighting and 3D glasses cleaning machines and equipment).
• Performs maintenance on IMAX projection systems as specified by the Service Partnership Programs agreement with IMAX and the Client Technician Procedures manual.
• Keeps accurate log of performance and operational issues (Equipment and HR).
• Programs and monitors all playback units, mixing consoles, lighting equipment, and other audiovisual systems.
• Ensures correct sound synchronization, as well as speaker and microphone placement.
• Prepares, assembles and assesses the condition of motion picture prints and slides.
• Inspects, cleans and repairs slides and 15/70mm motion picture films, and prepares for transport.
• Creates and implements operations improvements, upgrades, and maintenance of technical equipment.
• Ensures all safety regulations are followed and projection booths are properly maintained.
• Trains new projectionists and provides on-going training for all projectionists.
• Schedules all projectionists so that all shifts and events are adequately covered.
• Adheres to weekly payroll budget when scheduling staff; seeks proper approval for any hours above budget prior to scheduling.
• Coordinates the technical requirements of any Special Events with appropriate staff.
• Keeps track of special event man-hours for accurate billing.
• Keeps a complete and up-to-date inventory of physical property within IMAX projection booths.

Qualifications/Requirements:

Bachelor's degree; or five to ten years related experience. IMAX SPP Certification is required.

• Minimum of 600 hours operating large-format projection equipment required.
• Ability to read, analyze, and interpret general business periodicals, professional journals, technical procedures, or regulations.
• Ability to read mechanical drawings.
• Ability to use basic test equipment (OSC, DVM).
• Must possess knowledge of basic plumbing procedures, pneumatics, audio fundamentals and electrical circuitry.
• Must be available evenings, weekends, holidays in order to meet the demands of 364 day-per-year operational and special events schedule.
• Incumbent maintains on-call status at all times and must travel between IMAX Theater locations.

Additional Requirements: Employee must frequently lift/move up to 25 pounds and occasionally lift/ move over 100 pounds. Environment includes working near moving mechanical parts and working in high, precarious places.

Salary: $43k - $63k, DOE.

Please forward a resume and cover letter including salary requirements to: sbvcareers@si.edu.
Please include position title in the subject line. Application materials received without salary information will not be considered. No phone calls, please.

Final candidate selection will be contingent on the applicant's successful completion of a pre-appointment background screen and subsequent background investigation. Appointment subject to a one year probationary period. Relocation assistance may be available.

EOE

==========

FOR SALE

IMAX parts, QTRU, platters, accessories. Call Al: 218-310-8088.

==========

Classified Advertising is accepted in the category of Employment. The rate for organizations to post job opening announcements is US$0.50 per word.

There is no charge for individuals to post an ad in the "Positions Sought" category.

Insert advertising puts your message in the hands of *LF Examiner*'s hundreds of subscribers worldwide.

Advertisers provide their own pre-printed inserts that are placed in each copy of the newsletter.

For rates and our editorial calendar, please send e-mail to editor@LFexaminer.com or call 410-997-2780 between 10 a.m. and 6 p.m. Eastern time.

LF Examiner **SUBSCRIPTION ORDER FORM**

Enter my one-year subscription to LF Examiner for US$447. ($US487 outside North America).
I understand that if *at any time* I am not completely satisfied I can receive a refund of my *full subscription price*.

❑ Bill me ❑ Visa ❑ Mastercard ❑ AmEx ❑ Check ❑ Purchase Order

Credit card account: _____ exp _____

Name *(please print)* _____ Signature _____

Company _____ Phone number _____

Address _____ Fax number _____

City _____ State/Province _____ Zip/Postal Code _____ Country _____ E-mail address _____

LF Examiner · 5430 Lynx Lane, #223 · Columbia, MD 21044 USA · Tel: 410-997-2780 · orders@LFexaminer.com
~~~~~~~~~~~~~~~~

SHORTS

M:I4 opens big, *Tintin* doesn't

Paramount's ***Mission: Impossible — Ghost Protocol*** opened on 300 domestic IMAX screens (and 50 **Cinemark XD** premium digital screens) on Dec. 16, five days ahead of its wide opening in 3,448 theaters. The first DMR film to open earlier than the conventional release, it grossed $10.4 million over the first three days, a per-screen average of $35,000. This puts it in the top ten for DMR opening weekends, although the expanding IMAX network means that its PSA is only in the top third of more than 60 releases to date. Internationally, *M:I4* took in another $3.4 million on 89 screens, a PSA of $38,200.

In 42 IMAX 15/70 theaters, the film was preceded by a six-minute preview of **Warner Bros.**' ***The Dark Knight Rises***, due out in July, and which was partially shot with IMAX cameras, like *MI:4*.

Steven Spielberg's animated ***The Adventures of Tintin*** did not fare as well, either in IMAX or conventional screens, grossing only $9.7 million on more than 3,000 conventional domestic screens, a PSA of only $3,144. Of that, about $900,000 came from 256 IMAX screens, a PSA of about $3,500, the lowest of any DMR film to date.

IMERSA in Denver, Feb. 3–5

IMERSA, the association of Immersive Media, Education, Research, Science and Art, will hold it second annual summit at the **Denver Museum of Nature and Science**, Feb. 3–5. With the theme of "The Conversation of Convergence," the meeting is intended to begin a "dialog between converging industry sectors," as represented by the **Giant Screen Cinema Association**, **Themed Entertainment Association**, **Producers Guild of America**, and the **Great Lakes Planetarium Association**. It will include fulldome screenings and sessions on standards, business model development, distribution, and other aspects of the art and science of immersive cinema.

Panelists and presenters will include **Paul Fraser** of **Blaze Digital Cinema**, **Ed Lantz** of **Vortex Immersion**, **Mark C. Petersen** of **Loch Ness Productions**, **Dan Neafus** of DMNS, and editor of *LF Examiner*, **James Hyder**.

The conference is intended for members of the giant-screen, museum, and science center communities, planetarium operators, media producers and distributors, digital system vendors and integrators. For more information and to register, visit imersa.org.

The Brutalist style of the former Telus World of Science in Calgary, AB.

Two ex-GS theaters to be reused

Former giant-screen theaters in Calgary, Canada, and Cedar Rapids, IA, and the buildings that housed them, are being repurposed following the departures of their host museums. In Calgary, the 1967 building that housed the **Telus World of Science** until last summer is being put up for rent by the city government, for "some sort of community-oriented use," according to a local press report. The structure was built as a planetarium for Canada's centennial, and became a science center in 1987. Last summer the science center moved to a new, larger facility several miles away. The old concrete building is in an architectural style known as Brutalism, which was fashionable in the 1960s.

In Cedar Rapids, three buildings that made up **Science Station** have been acquired by a group of local businessmen for development as office space. The museum left the buildings, which included the IMAX theater built in 2001, a historic fire station, and a third structure, in 2008 when a flood damaged them. The financially troubled museum had closed the IMAX theater earlier that year as a cost cutting measure. Under the present deal, the city is selling the buildings to the developers for $76,000, with the understanding that they will spend at least $1.7 million to renovate them. The three are expected to provide a total of 34,000 feet (3,100 square meters) of new office space.

Star Trek 2 shot on 15/70?

In December, director/producer **J.J. Abrams**, speaking with MTV's **Josh Horowitz** about the next ***Star Trek*** film, said that he was thinking about using IMAX cameras. "I would love to do it. IMAX is my favorite format; I'm a huge fan." But he was noncommittal, and later said the film would be shot in 35mm 2D and converted to 3D.

The next *Star Trek* film, untitled as yet, will feature the cast of the 2009 reboot, and will start shooting next month for a release from **Paramount Pictures** in May 2012.

DMAX system launched in China

A Chinese Web site has reported that the **China Institute of Film and Science Technology** and the **China Film Group** have developed a premium digital cinema projection system they are calling DMAX. The report at Chinesefilms.cn claimed that "the test evaluation indicated that the system provided better visual and audio effects at a lower cost than regular IMAX systems." And organization called China Digital Giant Screen Co. Ltd. was founded in November to serve the Chinese GS industry.

China Film Group has partnered with **Imax Corporation** to release DMR version of two of its films to date: ***The Founding of a Party*** last summer, and ***Flying Swords of Dragon Gate***, which opened in Chinese theaters last month.